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PUBLIC SPEAKING

PUBLIC SPEAKING

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BY

JAMES ALBERT WINANS

Professor of Public Speaking in Cornell University

REVISED EDITION

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1921

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TO

HAMILTON COLLEGE

ALMA MATER

IN RECOGNITION OF THE FACT THAT
FOR A HUNDRED YEARS SHE HAS
UPHELD THE DIGNITY OF THE
SPOKEN AS WELL AS OF
THE WRITTEN WORD

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PREFACE TO FIRST EDITION

Much that might have been kept for the Preface, and thereby safely hidden from students, has been set down in the Introduction and in other parts of this book. There remains only what I wish to say to my own tribe,—the teachers of public speaking.

. . . . . .

The scope of the book is indicated by its title; or would be were it not for the fact that the term *public speaking* is now being stretched to cover all oral expression. At any rate, I treat here of practical public speaking, and consider within the scope of this book whatever pertains to preparing and delivering one's own speech. Whatever in this text pertains to interpretation is introduced chiefly for its bearing upon the training of practical public speakers; and I have taken a broad view of what does bear upon such training.

The field is too large for complete treatment in one volume of convenient size. My endeavor has been to make a book which should form the foundation for practically all the work in this field; but with it should be used a book on argumentation, one or more books of speeches, and also, for the sake of gaining various points of view, other texts of the same general scope as this. The main work of the student of public speaking, of course, should be speech-making; and a great deal of his instruction must be received as individual criticism.

Some teachers may be interested in a somewhat more

definite statement of my method of procedure. While the book has been written in the order which, after much experimentation, seemed best, especially with regard to economy of space, I do not follow its order strictly in teaching. I ask my class to read the Introduction and study with care Chapter II,[1] for discussion on the third day. I assign a topic of general interest for a discussion at the second meeting, and arrange for more carefully prepared speeches to begin on the fourth day. For these, outlines based upon the simple form in Chapter XII are required. After these speeches Chapter XIII is studied and discussed. After another round of speeches we take up Chapters III, IV and V. After a third round of speeches, we consider Chapter XIV, and study and deliver the selection, Who is to Blame? The first stage of gesture training is brought in about this time, but the speakers are urged to gesture freely, regardless of form, from the start. After another round of original speeches, we study together another selection, perhaps A Liberal Education. This keeps us busy till the Holidays, in a three-hour course. After New Year's we have study of gesture somewhat more advanced, and end the half-year with either original speeches or selections individually prepared. Besides the speeches and selections mentioned, each student has part in discussions of principles, in impromptu speeches, and has trials of speeches before instructors and in small groups. Much the greater part of his time is put upon practice work, but we have one preliminary examination and a final examination.

The mind of the student is constantly directed to the necessity of interesting his audience, of being clear and convincing; but we reserve for the second term systematic study of the problems of interest and persuasion.

[1] The chapter numbers given are those of the second edition.

We put most of our time again upon practice work, making speeches of many kinds and by many methods, and including some selections. In a second year of work for upperclassmen we attempt a thoroughgoing study of principles. Masterpieces are read, and illustrative matter is drawn, also, from current affairs, politics, reforms, from advertisements and from whatever can be made to serve. Speeches are made impromptu and extempore, and each student is required to select a major topic on which he writes several speeches, which are revised with care. Debate in the narrower sense is at present studied in a separate course; but I am not sure that this is a wise policy. In the advanced work one feature is the giving of lectures by students, usually based upon a textbook. I anticipate having papers and lectures upon some of the problems not fully developed in this text; for example, upon the restraint of radical action, attacking authorities, and the relation of novelty to persuasion.

. . . . . .

I have not thought it best to fill up the book with long extracts from speeches; especially as we have now many books of extracts and complete speeches to draw from. I have preferred to illustrate with briefly stated problems, drawn from matters well within the understanding of intelligent people; thereby not only saving space, but also applying the principle of "reference to experience." Such extracts as are given will be found useful for illustrating more principles than those which they directly support.

Not many exercises are given in this book, for I believe one teacher is rarely able to use to good advantage another's exercises. To get the other teacher's ideas and suggestions is stimulating; but set exercises, such as can be set down in books, are rarely helpful. Here and there

in this book suggestions are given, and in Chapter X are a good many suggested programs. In general, I have tried not to embarrass the teacher in the exercise of his discretion in adapting the book to his own situation. When I have spoken somewhat positively in regard to methods, it has been with reluctance, and from a belief that the ways insisted upon were too important to pass over, and that it would be cowardly to refuse to express my belief.

One lives and one learns. I believe that it makes a great deal of difference how public speaking is taught; but I do not suffer from the delusion that there is but one way to do things well. I have taken a great deal of pains to get acquainted with other teachers and learn of their ways; and I know that you who are reading this may be using methods that seem to me quite wrong, and yet getting good results. I have tried to produce for your consideration, therefore, a book of principles which should be adaptable to the work of any one who agrees with me in fundamentals.

I accept as inevitable the fact that some will disagree fundamentally with my teachings. I only ask from them the indulgence of a fair reading. Our subject is yet in an unsettled state, and wide differences of opinion are unavoidable, perhaps desirable. I hope that in the future we shall have more established truth as a result of the scholarly efforts of the young men now entering our field. As for myself, I shall be happy if after my fellow-laborers have reported upon this work, I can believe I have contributed a little to the better day.

And here an invocation to my critics! I hope they will prove wrong my statement in the Introduction that honest criticism is hard to get. If you have any pleasant things to say, please say them; and if you have unpleas-

ant things to say, please say them—to me. I do not profess, hypocritically, that I like adverse criticism; but I promise to receive it with the meekness of Moses (see Exodus, 2:12), and to give it as fair consideration as a poor human is capable of. I trust it is not too sensational to say that I do not believe this the best possible book on this subject. I believe that good books on public speaking have been written in the past. I hope that better ones will yet be written, and I hope to write one of them myself. Therefore, your criticisms, I pray! This does not mean that I send this book out with excessive modesty, either real or assumed. If I did not believe that out of years of experience and study I have produced something worthy of your attention, I should not publish it.

. . . . . .

Of the matter contained in Chapters III and IV, read as a paper at a conference, one teacher said, "That 's all right; but, of course, it is not practical." I am prepared to say that if that teaching is not practical, then no teaching is practical. There may easily be "too much theory" in a course; but sound theory is practical. Some may have courses so brief that there is time only for a little speaking; but we find it profitable at Cornell to introduce a considerable part of the matter in this book into a course for engineers which meets but twice a week for a half-year. After all, one is always proceeding on some theory, and one's students have some amazing theories. We want much practice; but we should found practice upon sound principles. Practice which is not based upon sound principles is not practical. I believe in valid scientific theory, nailed down with the "brass tacks" of practical suggestions and work. . . .

I know well some will not approve of this book because it is not written in what they consider a proper textbook

style. I have not hidden behind the third person, or the ponderous "editorial we"; but have spoken as teacher to student. Again, I have not put a large number of labels on all sorts of things. Labels are very tempting, and sometimes handy; and also at times very troublesome. I have sought the happy mean. And I have not sought new labels when I thought the old serviceable. But back of the lack of labels is the lack of dogmatic rules. A teacher who was a student in our summer school argued that some college teacher should furnish a syllabus for public speaking and should set down things just exactly as they are, without any discussion or any leeway for the student. One is not surprised to learn that this gentleman is a teacher of mechanics. Of course, the thing has been attempted often enough, and will be again. It is much easier, when one wants quick and showy results, to be dogmatic. The method produces contented and docile students, for the most part; only, the students best worth while may revolt, and all may be disappointed later when they find that the dogmatic teachings are not readily adaptable to many practical situations. I have insisted, throughout this book, on taking the student into my confidence, and on trying to stimulate him to think for himself. This I do in my own classes; and although my students are not particularly docile, or impressed with the belief that my ideas are always right, I am satisfied with the result. I like to see them grow. I have particularly endeavored to lead students of this book to view speaking as a real and practical matter, having to do with actual human concerns. And I have not hesitated to discuss anything which might lead them to observe human nature as it is.

I have wished students using this book to become intelligent on the subject, not merely to learn rules. I have

therefore explained much. But I have not stopped with explanation. I not only wish them to understand but to believe that what is urged is wise, or to form an intelligent belief to the contrary. And I have not only wished them to believe, but also to do. I have particularly wished them to have the right attitude toward public speaking. Many passages have been written as the immediate result of class-room struggles. I find in many students, for example, prejudice against emotion and imagination. This I have labored to overcome. If any one says that, after all, the chief thought in Chapters III and IV is that a speaker should master his subject, I shall admit the charge. I have devoted space to what may seem to us a truism, because I wish to impress the truism, and show how it can be put into practice. However, I believe much more than the truism develops in the process,—principles we need throughout our work.

While I have not attempted to reduce all the topics of the subject to a simple system, which seems to me impossible without artificiality, still I believe the work has unity. The key word is Attention. I have not insisted upon this idea everywhere, but everywhere attention is the underlying thought. It may be that some other thought would serve as the center of thinking on this subject; but more and more my ideas group themselves about this center, and it seems to me that no other can be equally good for the student of public speaking.

As regards sources, I have tried with scrupulous care to give credit to whomever it is due. I can conceive of no good reason for not doing so. But since one can never tell where his ideas come from, and since a preface is essentially egotistical, I will here set down, for those interested enough to read, a few remarks in regard to the influences I have been under. I was for four years in

Hamilton College, and was much influenced by its traditions and by Professor Brainard G. Smith. Most of Professor Smith's teaching, as was usual twenty years ago, related to delivery. With my principles of teaching he can have little sympathy; but I am indebted to him for his common-sense standards. After two years spent in high school teaching, I came to Cornell and served under the stimulating leadership of Professor Duncan Campbell Lee, who showed me how to teach without rules and without demanding imitation. I have had the advantage of a summer term under Dr. and Mrs. S. S. Curry, and have been helped by Dr. Curry's books. But it would be unfair to these teachers and untrue to fact to say that I have derived any great part of the teachings of this book from them. I doubt if any one of them would own me as a disciple. The books from which I have drawn are too numerous to remember; but I acknowledge an indebtedness, in regard to teaching delivery, to Kirby's *Public Speaking and Reading*. In regard to the psychological foundations of this treatise, I believe I have made full acknowledgments. . . .

I wish to express my gratitude for help received in a long evening's talk with my former teacher of psychology, Professor William Harder Squires, of Hamilton College, and in several conversations with Guy Montrose Whipple, now Professor of Educational Psychology in the University of Illinois. To Professors Frank E. Brown, of South Dakota State College, John M. Clapp, of Lake Forest College, Harry Bainbridge Gough, of DePauw University, James Milton O'Neill, of the University of Wisconsin, Charles W. Paul, of the University of Virginia, and Charles H. Woolbert, of the University of Illinois, to men who are or have been my colleagues in the Department of Public Speaking in Cornell University George A. Ever-

ett, Smiley Blanton, Alex M. Drummond, Guy B. Muchmore, Elam J. Anderson, Theodore T. Stenberg and Roland C. Hugins, for suggestions and encouragement, given in letters and conversations (and sometimes heated combats!); to William Strunk, Jr., Professor of English in Cornell University, for reading a large portion of my manuscript; to Messrs. Muchmore, Drummond, Anderson and Stenberg for reading portions of the manuscript and assisting in the proof-reading; to Professor Muchmore for preparing voice and gesture exercises; to Willard Austen, Librarian of the Cornell University Library for many helpful suggestions; and to my wife and my mother for their encouraging confidence, I make grateful acknowledgments.

J. A. Winans.

November 8, 1915.

PREFACE TO THE SECOND EDITION

In this second edition, following only a year after the first, I have made no radical changes, but have tried throughout to increase the clarity of expression and to add helpful suggestions.

The most noticeable change is in order. Chapters II, VI, VII, VIII, and IX of the first edition are in this placed last, where they are out of the way of the general reader, but are still within easy reach of the teacher who may wish, as I do, to take them up early in his course. Chapter I (now II) I have kept in its place, because I wish to emphasize my belief that the student of speech-making should begin by making speeches, for which he needs some sound ideas, and because I believe the chapter establishes a desirable view-point for the whole subject.

There is no certainly best order. At any rate, there is no order which many will accept as best. It will be found entirely feasible to take up the chapters referred to, or those on selecting subjects, finding material and making outlines, as early as one pleases. I think it best to get on at first with some rather simple notions of the topics mentioned, and postpone more thorough study of them until my students have, by experience and study, gained some knowledge of fundamental principles.

From the various kindly suggestions which I have received, about order and about including this and omitting that, I am inclined to believe, not that I am surely right, but that I am not nearly so wrong as I might have

been. It is, of course, impossible to satisfy all; or even to satisfy myself. I am, nevertheless, grateful for the suggestions, which I have found most helpful.

The numerous requests for suggestions in regard to the use of the book I hope to answer soon, but it has seemed to me that my answer might better be published for the eyes of teachers only, and not be added to an already rather bulky textbook.

One point I should like to make in this connection: that a very poor use of the book is to make students swallow it whole. My ambition is to make its readers think for themselves, and to become intelligent on the subject, capable, not of applying "rules," but of adapting my suggestions and the suggestions of experience to situations that may confront them. I seek to get reactions from my own students; and especially by propounding practical problems and by asking for illustrations of the principles.

To the few who seem determined to judge the book on the assumption that it is an attempt at a systematic treatise on the philosophy, or the psychology, of public speaking, I must insist that it is no such thing. It is a practical textbook, for the use both of college students and of those who must teach themselves. I am gratified to know that many of both classes have found it suited to their needs. I have included topics, or omitted them, in accordance with my belief in their utility for the purpose in hand.

Let me say, what seems hardly necessary to say, that I make no pretense of being a psychologist; but that I make no apology for endeavoring to use the work of any man who can help the teachers of public speaking to get their feet on a solid foundation.

The criticism that has interested me most has come to

my fellow teachers from several students at Cornell: that the book is so interesting and so clear that they have trouble in fixing its contents in mind, for the very lack of friction! Should I take this criticism to heart?

In addition to the acknowledgments of the former preface, I wish to thank Professor J. S. Gaylord, of the University of Wisconsin, and the many others who have taken pains to write me concerning the first edition. I wish them and those who may write me about the book in the future, to believe that all kindly meant comments are gladly received, whether meekly accepted or not.

J. A. Winans.

Cornell Heights, Ithaca, N. Y.,
December 22, 1916.

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PUBLIC SPEAKING

Socrates. But perhaps Rhetoric has been getting too roughly handled by us, and she might answer: What amazing nonsense you are talking! As if I forced any man to learn to speak in ignorance of the truth! Whatever my advice may be worth, I should have told him to arrive at the truth first, and then come to me. At the same time I boldly assert that mere knowledge of the truth will not give you the art of persuasion.

—PLATO, *Phædrus.*

PUBLIC SPEAKING

CHAPTER I

INTRODUCTION

With the call for public speakers from pulpit, bar, stump, and lecture platform remaining undiminished, and with the large additional call in these latter days from ever multiplying organizations, with their meetings, conventions and banquets, it comes about that there is to-day greater opportunity and demand for speech-making than ever before. The average man finds it greatly to his advantage in civic, organization and business affairs to be able to stand up and speak his mind; while any man who is known to have anything of interest to say, or who has in any way aroused favorable public attention, will be fairly dragged upon the platform. Thus it comes about that never before have so many untrained and ill-prepared men found themselves upon their legs facing audiences,—not unfrequently to the regret of both parties. While many work out their own salvation, literally with fear and trembling, more have but scanty success.

I shall not enter upon any praises of the art of public speaking. It is good and it is bad; it is base and it is noble. It is part of human life and it is what one makes it. My point is that it is important. I wish we might start with a sane, well-balanced view of this subject, which seems peculiarly unfortunate in the number of

half truths that gather about it. We need not deny that it is better to "do noble deeds" than to talk about them, in order to recognize that often one must talk before he will be allowed to do; and especially that he must talk in order to induce others to do.

We need not deny that public speaking was comparatively more important in ancient than in modern times. The point is that it is still important to-day, and that apparently in this age of discussion and government by public opinion it is increasingly important. It would be easy to fill a book with expressions by men of affairs to the effect that ability to speak well is important to success. Earl Curzon, the former Viceroy of India, told[1] the students of Cambridge two years ago that "never was eloquence, i.e., the power of moving men by speech, more potent than now; never was it more useful, or I may add, more admired as an accomplishment." The late Senator Hoar, long a leader in the United States Senate, declared in his old age:[2]

"The longer I live, the more I have come to value the gift of eloquence. . . . Every American youth, if he desires for any purpose to get influence over his countrymen in an honorable way, will seek to become a good public speaker."

Eloquence and *oratory* are words which easily acquire bad meanings; for the art of public speaking is readily prostituted to foolish or base uses. It is as easy to "emit chatter and futility" and to utter lies upon the platform as in conversation. When I use the word *oratory,* I shall use it in the sense assigned by Earl Curzon to eloquence, "the highest manifestation of the power of speech." It was used in its sinister meaning by

[1] *Modern Parliamentary Eloquence,* p. 4.
[2] Introduction to Vol. XI of Reed's *Modern Eloquence.*

Andrew D. White when he said in a public address, "Nothing is so cheap as oratory."

But that same gentleman, statesman, educator and Cornell's Grand Old Man, has had a different thought in mind when on several occasions he has invited groups of students to his home to urge them to improve themselves in public speaking. At such times he has said to them that while there is much regrettable speaking in this country, he holds it particularly important that young men of education and honor should train themselves to speak; for the ability to speak well will greatly increase their influence. And this is true not only in America but in every country in Europe, unless it be Russia.

Two motives for learning to speak well are suggested by the preceding: increasing one's chance to succeed and increasing one's power to serve. In an age of service and in an age when educated men are being recognized as leaders as never before, the more generous motive must appeal with force to young men.

Educators are waking up to the value of this discipline. I shall cite only those best known to me. President Schurman has often spoken publicly of its value, pointing out that the decrease in the influence of the editorial writer has increased the importance of the speaker. And Dean Crane of Cornell, while Acting President in 1912–13, used his influence to stimulate interest in speaking. He said in an interview granted the University's daily paper:

"It is interesting to note the great revival of interest in public speaking all over the country at the present time. A man is not considered educated unless he can present his views clearly and forcibly. The importance of college training in this subject has been emphasized at more than one alumni banquet this year."

To the assertion that the press has taken the place of the speaker, Senator Dolliver of Iowa replied:[1]

"There need be no fear that the spoken word will ever lose its power to influence the world. The newspaper will have no more potency in abolishing the political speech than the Tract Society will have in diminishing the importance of the preacher. It may change, and in fact already has changed, not only the taste of the audience but the style of the orator. And the opinion is ventured here that in both cases the alteration has been for the better."

There is no good in discussing the comparative importance of press and platform when both are potent. The press has its important function; but just so long as men are influenced by personality so long will the speaker, who employs this influence in the most direct way, have his place. Let me quote, not from an orator, but from one of the most thoughtful editorial pages in America:[2]

"The strange notion that the day of the orator is gone by was again disproved at Saratoga. [The reference is to the struggle in the New York State Republican convention in 1910.] We do not mean that there was much that could be called oratory, but it is plain that the completeness of Roosevelt's triumph was due, in some measure, to his ability to take the platform for a vigorous and homegoing statement of what he wanted to impress on the men before him, and no less to the absence of any one of opposing views who could do the same thing. Great orators, like Mr. Dooley's 'gre-a-at iditors,' may be all dead; but that they would be without profession, and have to turn their energies to writing for the press, if they were to come back, is preposterous."

But I must beware of alarming some with this talk of orators and oratory, of political affairs and great influ-

[1] *Saturday Evening Post*, May 25, 1901, p. 6.
[2] The New York *Evening Post*, October 1, 1910.

ence. While every year there come into my classes students who wish to become orators, there are also others who are much afraid that they may be tricked into oratory against their will. They need not fear. No one will be an orator until he has, added to skill, a message and an occasion. But with the real desires of these students I have full sympathy. In the first place, they do not wish to take up work in which they will be expected to deliver bombastic clap-trap, which is their idea of oratory; and in the second place, they wish to learn how to speak effectively in a plain way in their business and professional affairs. The teachings of this text are as applicable to such simple speeches as to the grandest "efforts." They will apply as well to getting a job, or persuading the town council to put in a sewage system, as to "moving the listening thousands" to favor great reforms.

That these students are right in their hope that ability to speak well will help them in their practical affairs is testified to by many. Justice Hughes, when he was one of the leaders of the New York bar, in a lecture before the Cornell College of Law urged the students to cultivate public speaking. That the trial lawyer needs this ability is patent; but we are told that this is the day of the "office lawyer." An important member of the law department of one of our greatest railways, a strictly office lawyer, tells me he is greatly hampered by his inability to make a speech, and that he could serve his company much better if he were able to represent it, particularly at dinners. But what of those men of deeds, the engineers? The dean of a certain college of civil engineering declares that if graduates in engineering could have thorough training in speaking, and some training in law, they could take their places as presidents of

all the corporations in the land. In the new generation, he holds, the engineer will cease to be the hired man and will take charge of affairs. A graduate of the same college, a practising engineer, has established generous prizes to encourage engineering students to cultivate skill in speech. And in opening the contest last year, the dean of a college of mechanical engineering declared that the donor of the prizes had acted wisely in anticipating the future; and that the engineer must be able to carry conviction of the truth of his results, for otherwise great enterprises cannot be carried on.

In a certain university the only students *required* to take a course in public speaking are those in architecture. The reason for this requirement is that the faculty concerned has been impressed with the failures of certain practitioners to secure acceptance for excellent plans, when presenting them before boards and committees.

Mr. H. M. Waite, City Manager of Dayton, himself a civil engineer, writes:

"I am delighted to hear that at last some of the universities are paying some attention to what I have felt for some time was of great importance; that is, the teaching of engineers to express themselves. . . . It isn't oratory that is necessary. It is simply that men in the engineering profession should have experience in presenting their propositions to people."

But no class of men dwells more earnestly on the ability to speak well than that which describes itself as consisting of "plain business men." "It isn't oratory I want," such a man hastens to say, " but just the ability to get up and say what I think when things are being discussed." And those who have had a little training will testify to its help in meeting and dealing with men in all sorts of relations; for example, in dealing with their workmen, in selling goods, and in taking part in the affairs of their communities. Of course men do succeed in most vocations without the ability to make a speech.

The just claim is that they find this ability a help in most callings and indispensable in some.

Let those who shy at the thought of "oratory," or even "public speaking," forget those words and think in terms of attention. We shall find that that is the essential thing, attention and the right sort of attention, whether we are trying to tell people things, or get them to believe things or to do things; whether we consider the case of the teacher, the preacher, the reformer, the solicitor, the salesman, or any other who seeks to exert influence. President Lowell has written,[1] "For any one who desires to advocate a new idea, the difficulty is not so much to convince as to get a hearing, not so much to be judged fairly as to be judged at all." And he dwells upon the need of advertising new ideas. Now public speaking is an important means of advertising, or drawing attention to ideas. We shall be more and more impressed with this truth as we proceed.

But should speaking be studied? To some, speaking is a wonderful art, requiring remarkable powers which must be the gift of nature. It is true that a liberal natural endowment is necessary to the great orator; but I have met with few who could not by persistent effort become good speakers. There are others who think that speaking is too simple for study; as if a subject which is concerned at every point with human nature could be simple!

"But is it not just a matter of practice?" some ask. Well, practice and experience are absolutely essential. Without practical experience, no textbook and no course of training is worth while. It is quite true that many have become good speakers, even orators, without such aids. All book and all school training, in whatever field

[1] *Public Opinion and Popular Government*, p. 59.

of endeavor, are subject to the same limitation. Gradually the conviction has gained ground, however, that lawyers, physicians, engineers, and now farmers too, are better for the training of books and schools; or rather that they are best trained by a judicious combination of what the narrowly practical man is apt contemptuously to call "theory," and experience gained, at first, under skilled supervision. Particularly is it true that *progress* in any field depends upon the development of theory. Cabbages have been grown for centuries; and yet on a farm I visited the other day the farmer, by the application of the much despised theories of the schools, was producing ten tons of cabbages more to the acre than his neighbors. Now, if by study one can improve his methods of raising cabbages, why can he not by study improve the methods of planting and growing ideas?

We study everything in these days; even sport. It is quite true that a man may have a natural gait which will enable him to win a race over the best trained men; but we should all have more confidence in the runner who has both natural ability and training. A runner may train himself, and to a great extent he must, as one must in speaking or anything else; but he gets on faster and more surely with the help of one who has studied running and observed many in their development. The "get-there" stroke sometimes wins a boat race; but those crews whose stroke is the product of long study of ease and efficiency, most often "sweep the river."

Many of those who have succeeded without aid will testify to the great advantage they might have gained by early training. Others please their vanity by cultivating the myth that they have succeeded without effort. Henry Ward Beecher was an orator whose easy ways caused people to assume that he could not help being a

great speaker; but no man has testified more earnestly to the benefits of study and training for public speaking.[1] His ease was the product of training.

But what is to be learned? The following pages are the best answer I can give to this question. Briefly, a student of speaking can learn much about the choice of topics, about finding material, and about preparing his speech. He can learn much about "thinking on his feet"; about the action of his own mind; about the relation of speaker to audience; and much, very much indeed, about audiences, and how to adapt material for the purpose of interesting, informing, convincing and persuading them. And what he learns he must train himself to use. Many things stressed in this text any intelligent reader knows, in a sense; but many an intelligent reader, nevertheless, needs to train himself long before he can realize in practice what he knows. In particular he must train his mental action on the platform, and he must develop his sense of an audience. Any intelligent man knows the purposes of speaking; but most find long experience necessary before they can actually relate themselves to an audience in the right way. That is in part a matter of self-control, and in part a matter of growing gradually to realize the nature of an audience.

No attempt is made in these pages to reveal a royal road to eloquence. There is no way to make a good speech without having something to say worth saying. Attempts to ignore this truth bring public speaking into discredit. But we need not run away with another half truth and assert that the something to say is all that is necessary. Given something to say, desire to say it and a proper opportunity, a good speech has become possible.

[1] See his lecture on Oratory and his *Yale Lectures on Preaching.*

But there is no need for arguing the pretty theory that nothing more is needed; for we all know men who have much to say and try hard to say it, yet with the poorest of results.

Besides having something to say, a speaker must be able to think; not only to think, but to say what he thinks; not only to say it, but to make others listen to it, understand it and feel the force of it. Some who can do all else, simply cannot deliver a speech. We wish they would write down what they have to say, and let us read it. To take a sane view of this subject we must take account of all that enters into the success of a speech, —the topic, the subject-matter, its formulation and its delivery; and all this, though not all of it can be treated fully in one text, comes within the scope of this work.

But what can be done in college classes? This is a question that is best answered by experience. It is a fact that students do learn to speak well in college classes, and learn to speak in such a way that they do not have to unlearn in practical life, but only to go on developing. It is quite true that a student in one of these classes may at times learn more in one evening of experience outside than in a month of work in the class. The soldier learns in his first battle what years of drill could not teach him. And yet the magnificent German fighting machine was trained without actual fighting to a high pitch of readiness. But do not suppose that the parallel is exact; for the practice work of a class in public speaking can be made more real than any mock battle. If you are doubtful come to my class when it is discussing athletics, or women's suffrage, or the European war, with neutrality thrown to the winds. No mock skirmishes these, but war!

I have kept in mind in writing this text the man who

must "work out his own salvation," without class instruction. I believe that a person who has the intelligence to understand and apply the principles set forth, and who has opportunity for actual practice, can succeed in becoming an effective speaker,—especially if he is so fortunate as to have a capable and candid friend to criticize him. Most of the suggestions of the text are directly applicable to work outside of classes; and the others can, in great part, easily be adapted.

Nevertheless, I believe that there are advantages in class work. The ideal way is to have class work and outside practice also. In class one has the advantage of making one's first efforts along with others in a similar situation, and this eases the embarrassment. Again, while failure always has a weakening effect, it is likely to be less disastrous in class than before other audiences. The student has also the stimulus of working with others who are trying to do the same thing. He has more opportunity for speaking in a variety of ways and on a variety of topics than he is likely to have elsewhere.

But perhaps the greatest advantage is that he can get honest, intelligent criticism by one who is trained to the work and who has had experience in watching the development of many other students. Competent criticism is extremely hard to get elsewhere. There are enough to condemn or ridicule us, and our friends are quick to tell us we do splendidly; but few will tell us the truth. There are few who are candid enough, and fewer still discriminating enough for that. The unskilful will usually touch upon the incidental rather than the essential; they will base their comments upon a very mechanical view of the subject, and they will usually criticize too much. The teacher, on the other hand, should be capable, and it is to his self-interest to tell you the truth in

order that you do his work credit. When you do find anywhere a competent non-professional critic, "grapple him to thy soul with hooks of steel." He is more likely to be found in one's speaking class than elsewhere. The comments of student on student are not the least of the advantages of such a course.

Among my treasures is this, written in the firm hand of Andrew D. White, in response to a request for a word to fraternity students about debating:

"Let every student worthy of the name,—whether fraternity man or not—make the most of his university opportunities for debate and public speech. Such chances and such training he will not easily find again."

I wish now to suggest another reason for studying public speaking which may not be so evident as those mentioned; that is, that the study is, in every sense of the term, educational. Gain in practical efficiency is, of course, a part of education; but this is not all. As has been suggested, to become a good speaker is to become to some degree a leader. It will be increasingly evident that the principles of public speaking are the principles of influence. To interest, to inform, to convince and to persuade,—these are the purposes of the speaker. Again, it is a truism that the leader must be a man of self-control, and to gain power with audiences involves gaining self-control. It was Emerson who said, "If I should make the shortest list of the qualifications of the orator, I should begin with manliness; and perhaps it means here, presence of mind." We shall see very clearly in the next chapter the importance of presence of mind and self-possession; and we shall realize increasingly in later chapters the necessity for command of thought and feeling.

Education should also develop individuality, and enable a man to stand out from the mass and on his own

feet. A course in public speaking takes a student off the back seat, puts him up before his fellows and compels him to do something on his own responsibility, to express his own ideas and impress them upon others.

But we may go further. William James has declared:[1] "No reception without reaction, no impression without correlative expression,—this is the great maxim which the teacher ought never to forget." Yet in how much of our college work is there encouragement to reaction and expression on the part of students? To sit on the small of one's back, to absorb a little from lectures and assigned readings, to squeeze the mental sponge out on an examination paper—so dry that only a trifle of sediment is left,—this too often is education under the lecture system. It is a system worse even than the old textbook method which it has superseded; for that did provide for some class discussion. I do not know that it would be wise for distinguished scholars who are also good lecturers, to keep still while sophomores talk; but at any rate it is clear that our present methods make it highly desirable that there be some courses in which the student has opportunity for self-expression, in which he has an opportunity to formulate and express and thus clarify and develop his ideas. We are told that the father of Woodrow Wilson "believed that nobody had grasped a thought until he could put it quickly and definitely into words. This he did himself and this he taught his son to do."

One recalls Brendel in Ibsen's *Rosmersholm*. All his life he has been intoxicating himself with what he believes very wonderful thoughts, which have taken shape in his mind in "poems, visions, pictures—*in the rough*"; but he has refused to give them to the world, saying, "Why should I profane my own ideals?" At last

[1] *Talks to Teachers*, p. 33.

stirred by the currents of the time, he resolves to "sacrifice them on the altar of Emancipation." But, alas! "Just as I am standing ready," he explains later, "to pour forth the horn of plenty, I make the painful discovery that I am bankrupt. For five-and-twenty years I have sat like a miser on his double-locked treasure-chest. And then yesterday—when I open it and want to display the treasure—there 's none there!"

Altogether, this study is as valuable a discipline and as cultural, as well adapted to developing and giving control of one's powers and to "freeing the soul from fear," as any study in the curriculum.

To those who have an honest fear that this study may develop in them affectations, such as cause the objection of many sensible folk to the "elocutionist," let me say that all depends upon the way the subject is taken up. If it is studied as principally a matter of delivery, as a matter of tricks, of making fine birds with naught but fine feathers, the danger is very great. But if we study speaking strictly as a means to an end, as the means of influencing audiences, the danger is small. Strangely enough the end is often lost sight of in the study of the means. Frequently the audience is forgotten. But when the ends of speech are kept in mind, it is then safe to give due attention to any matter which affects those ends.

It must be evident from the preceding that in this book we are to deal with practical public speaking. This is not a book on elocution, except as elocution is incidental to practical speaking; and with parlor elocution we have no concern. It is not a work on oral reading, although portions of the book are applicable to that study. It discusses the principles and makes suggestions which should be helpful to one who wishes to present his own ideas in his own way, for the purpose of interesting, in-

forming, convincing or persuading his hearers. In the sense that the public speaker may arise to the heights of eloquence which we call oratory, the book deals with that subject; but it is intended to help speakers in commonplace as well as in extraordinary situations. It is not designed for the encouragement of "college oratory," if we may use that term to describe a sort of speaking which is sometimes developed in colleges and which would be impossible elsewhere.

Indeed, this book is not designed to encourage public speaking at all. Heaven forfend! I hope it will tend toward the suppression of much public speaking,—of bad public speaking, and most of it is bad. I have no desire to develop the "gift of gab," or the fluency which many a beginner longs for, but which is rarely lacking after a little practice. Fluency is a grave danger. It tempts to utterance too frequent and too profuse. Mere fluency is as ineffectual as the flow of a hose without a nozzle; it does not carry. A serious study of this subject should so increase one's respect for the power of speech and give one such a realization of the difficulty and the responsibility of holding the attention for ten minutes or an hour of a hundred or a thousand people, that speaking will not be undertaken lightly, without something to say worth saying or without due preparation.

As regards delivery, I hope the teaching here set forth will help in attaining a style at once simple and effective. It is based upon the belief that "right speaking depends upon right thinking"; but this theory will amount to little unless we closely consider what right thinking means and how it may be attained. Those advocates of dogmatic rules and mechanical study of delivery who ridicule the claim that the all sufficient direction is "Think,"

are justified, if we stop with that. We must improve our thinking and learn to think like speakers.

This is not a book of thumb rules; for a subject so complicated, which deals with human nature so constantly, cannot safely be reduced to fixed rules. Half the time the rules will not apply; and often they are misleading. "It is better not to know so much than to know so much that is n't so." There is no escape from the necessity of being intelligent on the subject, from understanding the principles which lie back of rules, and thus understanding their limitations and how to apply the suggestions made to new situations. One should know the principles, too, in order that his practical experience and his observation of other speakers may be as fruitful as possible. The man whose mind is fixed on a set of rules will fail to see the truth that experience reveals when it seems to escape his rules.

Since I am writing for college students and others of equal understanding, I feel the more justified in avoiding dogmatic teaching and in attempting to develop in my readers a speaker's intelligence. Indeed, no other way is worthy of those for whom I write. The book is perhaps a sufficient answer to the naïve freshman, who when he came to ask me about my course, exclaimed, "Gee, I don't see how you can make that stuff hard!" But while there is no attempt made to dodge natural difficulties and offer "public speaking made easy," neither is there an attempt to make the subject more difficult than an intelligent treatment makes necessary. That would be a sorry business indeed. Rather by careful illustration I have tried to be as clear as possible. If at any point the reader thinks I have dwelt unnecessarily upon the obvious, I can only say that I have written constantly out of the memory of class-room struggles.

We shall now proceed to a general consideration of delivery, not because it is of principal importance, but because the student should begin at once to deliver speeches, and he probably is more worried about delivery than about subject-matter; and also because the discussion of delivery furnishes a good opportunity for establishing a desirable view-point for the whole subject.

CHAPTER II

CONVERSING WITH AN AUDIENCE

IMAGINE all memory of speech-making to be blotted out; so that there is no person in the world who remembers that he has ever made a speech or heard a speech. Imagine, too, all speeches and all references to speeches in literature, to be blotted out; so that there is left no clue to this art. Is this the end of speech-making? Here comes a man who has seen a great race, or has been in a great battle, or is on fire with enthusiasm for a cause. He begins to talk with a friend he meets on the street; others gather, twenty, fifty, a hundred. Interest grows intense; he lifts his voice that all may hear. But the crowd wishes to hear and see the speaker better. "Get upon this cart!" they cry; and he mounts the cart and goes on with his story or his plea.

A private conversation has become a public speech; but under the circumstances imagined it is thought of only as a conversation, as an enlarged conversation. It does not seem abnormal, but quite the natural thing. When does the talker or converser become a speech-maker? When ten persons gather? Fifty? Or is it when he gets on the cart? Is there any real change in the nature or the spirit of the act? Is it not essentially the same throughout, a conversation adapted to the growing number of his hearers as the talker proceeds? There may be a change, of course, if he becomes self-conscious; but assuming that interest in story or argument remains the dominant emotion, there is no essential change in

his speaking. It is probable that with the increasing importance of his position and the increasing tension of feeling that comes with numbers, he gradually modifies his tone and his diction, and permits himself to launch into a bolder strain and a wider range of ideas and feelings than in ordinary conversation; but the change is in degree and not in kind. He is conversing with an audience.

Nor is the situation essentially different if, instead of our imagined case, our hero of field or forum is invited to speak before a society, and this time has notice beforehand, has prepared, and speaks in a prepared room, with a chairman introducing him, his hearers arriving at a fixed time and sitting down in regular array. There are differences to be sure; but these differences do not change the nature of the act of speech.

I wish you to see that public speaking is a perfectly normal act, which calls for no strange, artificial methods, but only for an extension and development of that most familiar act, conversation. If you grasp this idea you will be saved from much wasted effort.

Public and private speech compared. Let us examine the more important differences which will occur to the reader of this chapter. First, it may be said, a public speaker talks more loudly than one in conversation. Well, a public speaker, just as a private speaker, should speak so as to be heard without strain. If you have occasion to speak to a person at the other end of a long table, you raise your voice. If you wish to speak across a noisy stream, you may have to shout. This would not be ordinary speaking to be sure, but it is still conversation and not at all abnormal. The difference is altogether a vocal one. You speak loud enough to be heard.

Again, one is told, the public speaker does all the talking; in conversation there is a give and take. These statements are misleading. There are many conversations in which one party does all or nearly all the talking. Because an old man talks continuously to a young man who listens respectfully, we do not say the old man is making a speech. Our imaginary speaker talked continuously before he got on the cart, with but little response from his hearers. Nor is it true that the public speaker does all the talking. The audience applauds and thereby says, "We approve." It may hiss and thereby say, "We disapprove." Questions may be asked and encouragement shouted. But all these expressions are only audible signs of what is going on in any audience whether quiet or not. His auditors are thinking answers to the speaker's questions, or asking him questions, or assenting, or making objections; and the experienced speaker has learned to read less demonstrative, but no less certain signs of the thoughts and moods of his hearers. He can tell by attitude and facial expression whether the other party to this conversation is interested or bored, approves or disapproves, understands or is puzzled, and he amplifies a point or touches it lightly in accordance with what he sees. The story is told of how Rufus Choate reiterated the arguments and pleas of one of his jury addresses for three hours after eleven men were won, until he saw the stern face of the twelfth juror relax in sympathy. Many a passage of good oratorical prose can be turned into a dialogue by writing out the questions and objections that lie plainly between the lines. (See for example the selection from Curtis's Public Duty of Educated Men, printed at the end of Chapter XIV.) The young speaker can do nothing better for himself than to fix firmly in mind that public

speaking is a dialogue and to emphasize constantly the part of the audience, anticipating and watching for its response.

A third difference is said to be that the public speaker prepares, while the converser speaks as things occur to him. It is true that a public speaker should prepare when there is opportunity; but he is none the less a public speaker because he is too indolent, or too busy, or is called upon too suddenly. Nor is a man less a converser because he prepares for a private conversation.

Suppose a student is chairman of a committee formed for resistance to the abolition of cherished holidays. This student has an appointment with the President of the University for the purpose of presenting the views of the student body. He talks with his committee. One says, "This is a good argument to use." Another, "That is not the way to put it; this is the way to reach the President." After discussing the arguments, the chairman remembers that the President has promised him but ten minutes. He must cut out some arguments and find brief ways of presenting others; and by the time of his appointment he knows just about what he intends to say and how he will say it. We will suppose that the President says very little, simply listens attentively with but an occasional question. We are assuming a wise student; hence he does not take a loafing attitude or talk slang. He talks as directly and pointedly and in as good language as he can and stops on time. Has he made a speech or conversed? Conversed, of course; but he has sifted his ideas, adapted them to his hearer, and has not presumed upon his hearer's time. He has followed a method excellent for a public speaker.

Suppose further, that at the end of the conversation the President says, "Mr. Smith, I wish you would come to the faculty meeting to-morrow and say there what you have here." At faculty meeting our chairman has fifty or a hundred hearers. He has to raise his voice a bit, he stands up, perhaps no questions are asked; but if he has the good sense and self-control to talk to the faculty in the same spirit and largely in the same manner as when he spoke to the President alone, he will probably make an effective speech.

If, on the other hand, he adopts a tone and manner strange to himself, but which he may consider as belonging to speech-making, he may easily be ridiculous.

It is a matter of adaptation. If we are told that public speaking demands more dignity of manner or of language, the answer is already plain: All depends upon circumstances. Our student, though discussing the same subject, talks to a fellow student in a more free and easy way than to the President and he talks to the faculty in a manner different from that in which he addresses a meeting of the student body. In a similar way can be met other arguments made to prove that public speaking and private conversation are essentially different acts, and that therefore the former calls for essentially different methods.

On the other hand, I do not maintain that public and private speech are *ordinarily* just alike. We usually have no difficulty in distinguishing conversation from speech-making. Conventional differences, such as that the public speaker usually stands before a considerable group to talk while the converser usually does not, make a distinction. Ordinarily, too, the public speaker does speak more loudly, does talk more continuously, does make more preparation, and especially he does have to deal with more minds. These and other differences may be important. They may make public speaking *seem* quite different from private speaking; but since there is practically nothing true of public speaking that may not be true at times of conversation and nothing true of conversation that may not be true of public speaking, we can hardly hold the differences essential. They are not essential to the problem of delivery, and particularly to the narrow phase of delivery we are about to consider, the delivery of sentences with correct emphasis, pause, pitch and inflection. Still, despite the essential identity of public and private speaking, it is misleading

to say that one speaks to an audience just as to one person.

A good deal of space has been given to this discussion, because this conception is fundamental to all our work, and experience justifies the elaboration. Perhaps there are few that would maintain that public speaking is something far removed from other speaking; but there are many who vaguely feel that there is a vast difference. As a consequence, they begin to speak in a strange tone, they adopt a manner stiff and pompous, they talk over the heads of their audience, vociferating loudly; or perhaps, they take a dull monotonous tone, lacking the lively communicative inflections of conversation. They may adopt a pompous diction in an abortive attempt to imitate Webster at his worst; or, what is the strongest evidence of their perverted conception, they endeavor to speak by a marvelous system of rules, which tell them when their voices should go up, when down, what words to emphasize, when to use guttural tones, when aspirate, and where to pause.

Certain common misconceptions removed. Before proceeding to our positive teaching on delivery it will be best to guard against certain misunderstandings which often arise. **First,** public-speaking, to be conversational in quality, need not sound like conversation, certainly not like ordinary conversation. Conventional differences may make it sound very different. However, conversation has many different sounds. Much depends upon the hearer, the situation, the subject and the speaker.

The same man in discussing the weather, politics, literature, religion, may have several different manners. He may be listless while speaking of your hobby, but while talking of his own impassioned. The diction of the commonest man tends to become elevated when he speaks of elevated subjects, even in private conversation. We should note, also, the possibility of getting a distorted conception of the style of a speaker like Webster because most of us read only isolated passages, and the lofty strain of an impassioned peroration may be very

different from the body of the speech. Each part is fitted to its place. Nearly all have read Webster's apostrophe to the flag at the conclusion of the Reply to Hayne; few have read the four-hour address. Most school children have met with Webster's terrible description of the tortures of the murderer's mind, so far from ordinary discourse; but very few indeed have read the whole of that masterly address to the jury in the trial of the murderer of Captain Joseph White. Read all and you will understand the assertion of one of Webster's contemporaries that Webster talked to the jury as if he were a thirteenth juror who had just stepped out in front in order to address them better. Again we must remember that the conversational style of Webster,—of whom Carlyle wrote, "No man was ever so great as Daniel Webster looked," and who made the British laborer exclaim, "By Jove, there goes a king,"—that the conversation of such a man would not sound like that of more commonplace people. An acquaintance has told me that he was amazed by Roscoe Conkling's ability to pour out impromptu a lofty diction in the Senate or on the stump, until he knew Conkling personally and found that he never let down in his vocabulary. The grand style was his natural language.

Secondly, do not suppose when you are urged to be conversational in public speech that you are expected to be **less careful, or dignified, or strong, or eloquent,** than you would be otherwise. There is nothing in this advice to restrain us from the exercise of our highest powers. Perhaps there is no better way to make the point than to quote what has been said of Wendell Phillips, the great anti-slavery orator. George William Curtis said of him, "It was simple colloquy—a gentleman conversing." Yet that there was no lack of power is evi-

denced by the storms he stirred up. A Richmond newspaper, which detested his doctrine of abolition, said of him, "He is an infernal machine set to music!" Thomas Wentworth Higginson said of Phillips:

"The key-note of the oratory of Wendell Phillips lay in this: that it was essentially conversational—the conversational raised to its highest power. Perhaps no orator ever spoke with so little apparent effort, or began so entirely on the plane of his average hearers. It was as if he simply repeated, in a little louder tone, what he had just been saying to some familiar friend at his elbow. . . . The colloquialism was never relaxed, but it was familiarity without loss of dignity. Then as the argument went on, the voice grew deeper, the action more animated, and the sentences came in a long sonorous swell, still easy and graceful, but powerful as the soft stretching of a tiger's paw."

To take an example from present day speakers, Maud Ballington Booth has said that in speaking "she never was conscious of dropping a sense of conversation"; yet she is a speaker of rare power. One of the greatest feats I have ever known was when Mrs. Booth held for two hours and a quarter the close attention of an audience at Cornell Univesity, an audience surfeited with lectures. True, her story of work in the prisons was fascinating; but a touch of the forced, unnatural manner affected by some speakers would have sent us to boredom in half the time, nor could she have held us had there not been in her delivery real power.

Please understand clearly that to have conversational quality in your public speech does not require a low tone, or a careless manner, or undignified English. So far as our present problem is concerned, use what manner seems good to you. Give your thoughts fitting garb; to plain thoughts plain expression, to heightened thoughts heightened expression. What I am now urging is, that, whatever else you do, you should make your speech genuine communication. Do not look upon public speak-

ing as a performance, but as a genuine dealing with men.

Thirdly, and quite in line with the preceding, **do not understand that I am advocating** what is called sometimes **"the conversational style."** I advocate no style. The word suggests too strongly that all should speak in one manner, while we should stand for individuality. I urge only that our public speaking should be conversational in its elements, and that each should develop and improve his own best conversation. It is not conversational style but **conversational quality** that we want in our platform delivery. Do not understand that this is some new thing; or that there are various kinds of good speaking and that speaking which has conversational quality is one of them. As we are using the term there is no good speaking that is not conversational; and there never has been in any age whether grand or simple.

It is true that Phillips is called the exemplar of the "conversational style," and that it is frequently said that since his time American public speaking has been reformed until, as Goldwin Smith says in his *Reminiscences*, you will go far to hear an old-time "spread-eagle" speaker. Not only is the pomposity of former days passing; but the old formality also, and perhaps too much of the real dignity of earlier times, has disappeared along with the heavier private manners and speech of our fathers. Properly understood as referring to the speaking of to-day as compared with that of fifty or a hundred years ago, the term *conversational style* is unobjectionable. But that is not what we are considering here. It will be best to avoid the term.

A **fourth** common misconception remains to be dealt with: Since the first important thing for the beginner to do is to stand up and talk with his audience, some are quick to say, "Just be natural." This advice is plausible but hardly helpful. What does this phrase "Be natural," constantly used to signify all that is good, mean? The savage is nearer to nature than the civilized

man; yet he is hardly a model. The child is more natural than the adult. As Henry Ward Beecher says, if nature were the ideal we should remain infants. It is natural to be bad as well as to be good. It is natural for some to stammer, for others to strut, for others to be afraid of audiences. Indeed, is it not natural for some to be affected? At least affectation comes without effort. It is natural for many on the platform to be unnatural. The advocates of "Be natural," as an all sufficient guide are quite as likely as any to strut and bellow.

It is manifest that we are juggling with various meanings of the word natural. It may mean (1) in a state of nature, untrained; (2) unaffected, sincere, not artificial, or exaggerated; or (3) in accordance with nature's laws, normal. The word as generally used is too loose for our purpose. If it is good to be natural in the first sense, then all education must be wrong. We wish to develop nature and remove defects in speaking, as in all else. Too often the plea of naturalness is made as a defense for faults. If your mannerisms are objectionable to your hearers or decrease your effectiveness, they should be remedied if possible, whether "natural" or acquired. Most of that which we call natural is merely acquired habit.

Taking the second meaning of natural, we shall find that the plausible advice, "Be natural," is difficult of application by the beginner, and that it is indeed "natural to be unnatural." Most beginners feel embarrassment. Even old speakers suffer and rarely face an audience on an occasion of importance without a strong feeling of tension. At best the simple advice, "Be natural," is of but negative value, meaning for us, Don't consciously assume strange tones and manners. It will be best to avoid the phrase altogether, unless we define it

each time we use it. We shall be helped more in escaping embarrassment and attaining genuine naturalness, when we look further and find out how to be natural. The phrase may seem odd to you, but we need sometimes to learn how to be natural. We need now to learn how to act in accordance with nature and to develop habits that will hold us to the normal under the stress of the platform. Let us look more closely into the nature of conversational speech, in order to learn what we have to develop and adapt to public delivery.

Conversational delivery analyzed. Let us turn to a common experience. Why is it that a small boy in school reads "See—the—horse—on—the—hill" without a trace of meaning in his tone, and yet five minutes later on the playgrounds shouts the same words to his playmates with perfect expression? And why is it that if the teacher insists that Johnnie read over his sentence and get its meaning before reading it aloud, he will read with far better expression? And why, if the teacher then asks him to stand facing his class and read or tell the story to them, does he read with really good expression? The reason for his first improvement is apparent: in his first reading all his mind is given to recognizing words as words. They are without content for him; they bring no meaning, no picture to his mind. His expressionless voice is a true index of his impressionless mind; or rather, to be strict, his high strained tone expresses truly the anxious strain of his attention to the symbols before him. When he grasps the meaning, expression comes into his voice. He not only understands, but if he has a marked success, he has more than bare understanding: the objects and incidents of which he reads are present to his imagination. The horse is to him a real and significant object at the instant he speaks the words. He has ap-

proached the conditions of his playground conversation. He is "thinking on his feet"; he **creates, or re-creates, the thought at the moment of delivery.**

But our small boy is still more successful in his reading when he is made to feel that he is reading or telling his story to his classmates. To throw the statement into a phrase we shall make much use of, Johnnie succeeds when he reads or speaks with a **sense of communication.** On the playground he has the most perfect expression of all, when with no thought of how he says things, he uses perfect tone, emphasis, and inflection. Still the advice, "Forget your delivery," will be of little aid to the embarrassed beginner. We can forget only by turning our attention to something else. Forget embarrassment then by holding your mind to your subject-matter and your business with your audience. Hold firmly to the conception that you are there to interest them, not in your speaking, but in your ideas; to convince or persuade them. Look for their response. Stand behind your speech, and embarrassment will disappear. As soon as you can carry out these injunctions, whatever your faults, you will be a speaker.

What to do. To summarize, then, your delivery will have the desired conversational quality when you retain upon the platform these elements of the mental state of live conversation:

1. **Full realization of the content of your words as you utter them,**[1] and
2. **A lively sense of communication.**

[1] It may be said that the first element is included in the second; but it is doubtful if this is true in all cases. At any rate, both elements need stress. In practice much attention must be given the first; and a great deal of what follows is intended to show how to develop full realization of content. This depends primarily upon mastery of subject-matter: but beyond this is needed the well established habit of "thinking on one's feet."

When the first element is lacking we may characterize the delivery as *absent-minded;* when the second is lacking we may describe the delivery as *soliloquizing, not communicative,* or *indirect.*

These directions needed. Put so simply these directions may strike some as needless. They may ask, "Do not all sensible speakers think as they speak, and do they not realize that they speak to communicate?" Many years of observation convince me that these natural questions must be answered in the negative. The faults of absent-minded speaking and soliloquizing speaking are very common. Of course, there is usually some consciousness of the meaning, but not always. Mind you, no half grasp will do. Nor is it enough to grasp the bare meaning; the emotional content also must be realized.

To fail of contact, to be indirect, is very common indeed. Young speakers too often look upon public speaking as an exhibition; and older speakers frequently fall into a perfunctory manner, especially those who speak frequently and in a routine way. Moreover, many of those who do in a measure fulfil the conversational conditions, suffer from a wrong start. The man who begins his career as a speaker because he "has something to say which he wishes very much to say," and continues for the same reason until his habits are fixed, and who has no false notions of speaking, may come naturally to a genuine delivery. But if a speaker begins with the notion that he speaks to make an exhibition of his delivery, or that delivery is an external, mechanical thing to be manipulated according to rule, or in imitation of a model, he will probably develop a conventional tone and other bad habits that will resist the force of even a

strongly felt message and an eager audience. Unfortunately, most of us have made a wrong beginning with our reading and speaking, and have the habit of perfunctory delivery. We began to read with all our attention on pronunciation, and to "speak pieces" we did not understand, in order to make admiring aunts and jealous neighbors say: "How splendid! I heard every word!" when our delivery was really an abomination,—neither song nor speech.

The conversational elements in reading. Perhaps it is more common to read than to speak absent-mindedly and indirectly. The minister, for example, reading hymn or scripture lesson, with his mind on his sermon, or on who has come to church, may proceed with but the vaguest consciousness of the meaning of what he reads and with no feeling that he is reading to answering minds. He may pronounce the words in a sonorous ministerial tone. And his congregation? How rarely do they really listen! If indifferent, they think of business or fashions; if devout, they piously feel it is all good and true and are affected by the sound regardless of sense, like the old lady who always wept when she heard "that blessed word, *Mesopotamia!*" In many churches there is a feeling that nothing really counts but the sermon, and there is a notable shifting and coming to attention when sermon time comes. In those churches where the reading is of chief importance, the members of the congregation get the meaning, so far as they do, by following the service in their individual books. And all this is but the natural result of the perfunctory reading that prevails. When a preacher takes the pains to study out the significance of what he reads, throws off the ministerial tune, and reads as one who has thought to convey, the congregation

looks up with surprised interest and thinks, "Why, really, what a remarkable chapter that is!"

What I have elaborated in regard to the reading of preachers is true generally of the reading of other speakers. Whenever a speaker in court or on the platform begins to read a quotation, the audience is likely to suspend listening until the speaker explains the meaning of what he has read.

The conversational element in speaking from manuscript. The speaker with manuscript in hand is peculiarly tempted to repeat empty words, because it is so easy for him to do so. Nothing is easier than to recognize and pronounce words without any recognition of their contents. Yet speaking from manuscript need not be empty and monotonous. It may be lively and communicative, if the speaker exerts himself to think and keep in touch with his hearers.

When speaking from memory. The reading speaker is not popular, but by no means all readers carry manuscript to the platform. The speaker who memorizes should succeed better than the speaker with manuscript; for he can better keep in touch with his audience. As compared with the extemporaneous speaker, he is freed from the harassing necessity of choosing ideas and words from the many offering themselves, and from the necessity of determining order. He can, therefore, give all his mind to presenting his thought to his audience. Probably, much as we admire the ability to speak extempore and necessary as it is to the well-equipped speaker, most of the great speeches have been delivered memoriter. But too often one who delivers a memorized speech really only reads, and reads badly, giving all his mind to recalling the words. Sometimes he is reading from a manuscript before his "mind's eye"; or his "consciousness

is empty of all but the sound and feel of the words."[1] This tendency to keep mere words uppermost, we must earnestly fight against. The method by which one memorizes is important and will be treated later; but the gist of the matter is: hold yourself to the thought first, last and all the time, and avoid the parrot-like repetition of words.

Some hold that a speech committed to memory cannot be delivered with spontaneity; but observation proves that this is not true. It has been said concerning the practice of George William Curtis, one of the best speakers of the last generation: "He practised that perfect memorization which has the virtues of extemporization without its faults." Higginson tells this story of Wendell Phillips:

"I remember that after his Phi Beta Kappa oration, in which he had so carried away a conservative and critical audience that they found themselves applauding tyrannicide before they knew it, I said to him, 'This could not have been written out beforehand,' and he said, 'It is already in type at the *Advertiser* office.' I could not have believed it."

It is all a matter of re-creating the thought, and it is a poor thought that cannot be thought more than once. A man in earnest, let us say a senior canvassing for a class memorial fund, or a candidate for office, will converse spontaneously enough though he has prepared even his words and has repeated them in a dozen different conversations. The chronic story teller often finds his adventures growing in thrills as the years go by, if only he can find new listeners.

[1] "The difference between speaking sense and nonsense is this: in the latter case, consciousness is empty of all but the sound and feel of the words; in the former, the words are the expression of a conscious situation, the discharge of an aggregate idea." *Private letter from Professor E. B. Titchener, quoted by permission.*

Whitefield, one of the greatest of preachers, declared that he was at his best the fortieth time he delivered a sermon. The lecturers of the Lyceum and Chautauqua platforms may repeat their addresses hundreds of times, and yet deliver them with freshness. Again, when weary or indifferent, the best of them, for example, Mr. Bryan, may give you as little sense of personal contact as a phonograph. The book agent who keeps his mind alert and is keen about his business will not remind you, as some poorer solicitors do, that his talk was handed him by his company.

When speaking extemporaneously. So indirect and monotonous is much of the speaking by the memorizing method, that it is widely condemned. The extemporaneous method is most popular of all. It has faults and virtues which may be discussed later; but here it is in order to point out that not even this method is free from the faults under consideration. We must all know by observation that it is quite as possible to make a speech without well controlled thinking, as it is to converse without "knowing what we are talking about." The extemporizer's mind is more likely to be active; but under the stress of choosing and rejecting, he may fall into confusion. Any experienced speaker knows how possible it is to talk on without knowing at the end of a period what he has been saying. Extraneous thoughts come,—an engagement forgotten, the train to be caught, disturbances in the audience,—yet the speaker talks on, probably forming grammatical sentences, but rambling and "marking time." Again, the effort of thinking out a point not thoroughly mastered before, or consideration of a point now first presenting itself, may throw him into a reflective frame of mind; his thought loses the objective character needed. As a result he breaks contact with his audience and soliloquizes.

The extemporaneous speaker, therefore, needs quite as much as others, a firmly fixed habit of always holding his mind firmly to the matter in hand and of speaking

directly to his audience. To fix this habit requires for most persons time and practice. The beginner has to develop his powers, as does the athlete,—powers which serve well enough for ordinary purposes, but not for extra strain. Until this habit is fixed and he has found himself as a speaker, the student should avoid all methods that tend to draw him away from the fundamentals.

With special reference to directness. More speakers fail in the second conversational element than in the first. It is highly important that we understand the distinction between communicative and non-communicative, or direct and indirect, speaking,—a distinction more easy to feel than to put into words. We hear a speaker, perhaps we follow his thought, yet we do not feel he has business with us. If he asks questions, we do not feel provoked to reply even mentally. We are not participators, but idle spectators. There is no challenge to our attention. With another speaker we feel contact. It has been said [1] of Count Okuma, the Japanese statesman: "It is easy to understand the delight with which he is always heard upon the platform. He is master of the art of being intimate with his audience—which is the secret . . . of the highest quality of public speaking."

We may follow a speaker who lacks directness of delivery, from sheer interest in the subject-matter, or from a sense of duty; but our attention is not due to delivery. Such attention is wearying and can hardly be expected from the average audience. The thought may be worthy, the language fitting, the delivery may be otherwise good, —voice clear and pleasing and the modulation true; and yet lacking the communicative element, the speaking does not reach or grip. It may be the speaker is thinking intently, but as he lacks touch with his audience, his

[1] Hamilton Wright Mabie in the *Outlook*, June 14, 1913, p. 331.

speech is only soliloquy. We say of another speaker, "He talks over our heads"; and this points to more than the character of thought or vocabulary. The speaker may literally talk and look over our heads; or, though his eyes are turned toward us, he may be practically unconscious of our presence. Some advance from soliloquy to monologue and talk at us, or thunder at us.

But true speech is a dialogue; better even than talking *to* us is talking *with* us. It is conversation with an audience. The audience is conceived of by the speaker as responding, asking questions, approving and disapproving. He dwells on an idea till he is sure of the response. He never follows his own train of thought to the ignoring of the thoughts of his hearers. This conception brings into the speaker's voice the tone we call *direct* or *communicative.*

We should make sure, in our efforts to be direct, that this tone springs from mental attitude, from a felt contact with our hearers; for it, no more than other tones, should be assumed as a trick of delivery. The attempt to put on directness is likely to result in an over-familiar, confidential, or wheedling tone which is most objectionable.

It takes courage and self-control to speak straight to an audience. This is not because of embarrassment merely, but because of the necessity of commanding and directing the thoughts of many. There are times when the speaker feels that it is his will against the combined wills of his hearers. The point was well put by a former student who, from being a rather weak speaker in college, developed a direct and effective style while preaching to western cowboys: "I tell you, when your congregation may jump out of a window or dance in the aisle if you lose control, you have to *grip* them!" If the speaker

weakens and retires within himself, he quickly loses control and a restless inattention ensues almost as distressing as these "wild and woolly" extremes. Said President Stryker of Hamilton College, at his best an orator of great power, "It is four-fifths will power."

We should emphasize in connection with directness, the **effect of the eye,** which is quite as important as the voice in maintaining contact. The speaker should look at his hearers squarely. No dodging will do; no looking just over their heads, or down the aisle, or at a friendly post. The speaker who meets the eyes of his hearers will rarely see their eyes turn away from him and he will rarely lose contact. But the temptation is often strong upon the young speaker to turn away; not merely because of nervousness, but also because the necessity of thinking tempts him to drop his eyes to the floor, or raise them to the ceiling. But the time for meditation has passed; his facts, arguments and conclusions should be clearly arranged in his mind. His thinking now should be of that objective sort that is best stimulated by contact with his audience. Of course a speaker who has no opportunity to prepare, may be pardoned if he fails to observe this rule, and those who speak from notes cannot; but the loss of force is easily noted.

While a speaker should avoid a constantly shifting gaze, he should neglect no part of his audience. The part directly in front should receive most attention. Many speakers develop a bad habit of addressing one side of an audience nearly all the time, with but glances at the other. The neglected side soon grows restless. Do not let an habitual posture cause you to neglect any part of your audience. Make all feel that you are talking with them. "I wonder," said a freshman, "why Prexy preaches all his sermons at me." "Why," replied his friend who sat

on the other side of the chapel, "I thought Prex. aimed them all at me!" It must not be inferred from the above that a speaker should stride forward with a fierce gaze and an "I-am-going-to-make-you-listen" air. It must be strength with ease, and self-confidence with respect for others,—"a gentleman conversing."

Restraint and half-directness. Many beginners speak in a half-direct way. They are not entirely lacking in the sense of communication; but they do not come out of themselves and vigorously take command of their hearers' attention. Sometimes they defend themselves against criticism by declaring that they do not like noisy, demonstrative speaking, thus showing that they mistake the critic's point. It is true that one may be effective without noisiness. There is a quiet directness which is highly effective; but we should not, as some do, make mere quietness an end in itself. A quiet delivery which fails to hold attention is certainly not desirable. We wish always to have our words listened to and accepted, and usually there is needed a display of frank earnestness. Quiet force is good; but be sure there is force, not indifference. Self-restraint is not the same as self-control; freedom is consistent with dignity.

The beginner, moreover, is rarely able to command the quieter force. He gets on much faster if he throws off restraint. To this end, I urge in particular that he should indulge in great freedom of action (quite regardless of whether he makes good gestures or not); for without free action most never arrive at genuine directness. As a result of dropping restraint, the beginner may speak with needless loudness and exaggerated action; but if he will keep trying to communicate and impress his ideas, he will soon acquire the feeling of direct speech with an audience, and will find that he can pre-

serve this as he tones down to a more composed manner.

We may well note at this point that this quality of communicativeness is not merely a matter of delivery. Much depends upon composition, upon how the ideas are put into words, and very much upon the character of the ideas themselves. This last will grow clearer before we reach the final chapter.

Conversational delivery not necessarily good. There is a strong tendency to assume at this point that when a speaker has succeeded in reproducing conversational mental conditions upon the platform, then his delivery will be perfect, or "good enough"; and likewise a tendency, when asked to explain conversational public speaking, to ascribe to it all the virtues a speaker may possess. But it is obvious that if one's conversation has defects, his enlarged conversation may have these defects enlarged. Faulty pronunciation, indistinct enunciation, nasal or provincial twang, throaty tones, lack of range or of agility of voice, are but examples of faults that may be transferred to the platform. A rational study of technique may be beneficial after the first success is won. A rational study of technique requires that the student shall never look upon technical matters as of first importance, though they are often very important indeed. It is due in part to over-emphasis of technique that the elocutionist often falls under the condemnation of sensible folk. One reason for insisting that the class of faults mentioned in this paragraph should be attended to after rather than before conversational conditions are secured, is that we are prone to feel that the part of a subject which we take up first is the most fundamental. It would seem that many never get beyond the conception that public speaking is entirely a matter of the manipulation of voice and gesture.

We were speaking in the last paragraph of faults of delivery. There are of course many other reasons why a speaker whose delivery is thoroughly conversational, may yet be a poor speaker. He may have a weak vocabularly, or careless habits of thought and composition; he may lack information and ideas, or understanding of audiences; he may be deficient in imagination, earnestness and strength; he may have an unpleasant personality.

It should be pointed out, however, that **many of these faults tend to disappear when public speaking is thought of as a larger conversation.** For example, one earnestly reaching out for the understanding of one's audience, will make more effort to be distinct than in ordinary conversation; and often effort is all that is needed. Nervousness may cause a speaker to use his voice badly; but it is clear that he is less liable to this fault when he looks upon public speech as a larger conversation, calling for a normal use of his voice, than if he assumes strange tones. If our young speaker talks too rapidly,—and no fault is more common with beginners,—a direct attempt on his part to slow down often results in increase rather than decrease of rate. But if a speaker holds himself to a full realization of the content of his words, he will pause much of necessity; and if he is earnestly striving to talk with his audience, he will soon realize that an audience cannot be carried so rapidly as one listener. Deliberation will be the natural result. Again, if a speaker comes into intimate contact with his hearers, he is more likely to observe what manner of persons they are and adapt his message to their understanding, beliefs and feelings.

How the student should begin. We shall proceed to more definite suggestions; but we have already enough for a practical beginning. The first thing the beginner

has to do is to gain the power to stand up and talk with an audience. Many will not find this easy, some because of embarrassment and some because of bad habits already established. In any case the effort should be to accentuate the mental conditions of conversation. In the measure in which the student succeeds in doing this he will succeed in expressing his ideas with true emphasis, inflection, etc. (The doctrine of this chapter goes much further than delivery in this narrow sense, but we shall limit ourselves to this here.) If at first he does not succeed, he must keep on trying. The chief remedy for failure to express is more thinking, a firmer, more complete grasp of the ideas and more effort to talk with his hearers. He must not let mere words fill his mind. Words he must have, but they must remain subordinate to the thought. He must establish the habit of speaking no phrase until its meaning is distinct in his mind. And, as will become clear in the following chapters, the thinking indicated in this chapter is not a mere dry, cold process, but is to be taken broadly as including imagination and feeling. To carry out these suggestions, the student should at once prepare simple speeches and deliver them to whatever audiences are available.

Much practice needed. Mental habits need forming and reforming. Long practice may be needed, too, before the expression, though correct, will be adequate. We often wish to express a wider range of thoughts and feelings on the platform than in conversation. This fact makes necessary the development of the power of expression. To this end we need not practise on a "set" of tones, such as "low aspirate oratund" and "high, pure, aspirate, fast"; but we may wisely practise expressing a large variety of ideas and sentiments, using both our own productions and those of others which we

have assimilated. In such practice we should always seek the right expression by means of a firm grasp of content and the effort to communicate directly to auditors, real or imaginary. (An imagined audience is very patient and helpful for practice purposes.) As a result, we shall find the response of voice to mind growing more prompt, certain and satisfying. And since, on the other hand, the effort to express develops that which we seek to express, we shall find in such practice that harmonious development of thought, feeling and voice which is the truest vocal training.

The place of voice training. To this may be added the physical training of breathing and other exercises for strengthening, purifying and freeing the voice. Any exercises for bettering the response of voice and muscle to the action of the mind may be welcomed; provided always that we never confuse ourselves with the notion that somehow these means *are* public speaking, that we do not think of such means at all when speaking, and never try to substitute them for thinking. Exercises should be employed strictly as exercises; and it is best that they should be kept back until the beginner has gained the power to maintain conversational conditions upon the platform, through actual practice in addressing the class or some other audience.

For further treatment of voice training, see Chapter XVII.

Do not be mechanical. If you have understood the foregoing, you will see that there is no place in our scheme for the mechanical stressing of words, pausing and the like. If you have made a practice of consciously fixing emphasis, pause and inflection, abandon the practice. It is unnecessary and it will hinder you in acquiring the right mental attitude. If there is any time

for that practice at all, it is not at this stage. It is unnecessary for reasons already stated. The voice reflects the mind with remarkable fidelity. "Expression," says Cicero, "is always perfect." A clear thought is clear in expression, and a hazy thought is hazy in expression. Our voices respond promptly and instinctively to our changing thoughts, feelings and moods, and to the varying situations in which we find ourselves. As a rule we take no thought of emphasis, pause, inflection and tone; yet the expression comes true. When we do take thought of it, it is most often not to express ourselves better, but to conceal indifference, eagerness, dislike, fear, or other mood. Wrong emphasis is due to failure at the moment to discriminate values; wrong pausing is due to failure to distinguish the units of thought; the wrong tone is prompted by the wrong feeling. The remedy is complete thinking and sincere feeling. The voice ordinarily responds without conscious direction because this is one of the earliest reactions fixed in the nervous system. Why should not this response be as true in public as in private speech, provided we can maintain upon the platform conversational mental conditions?

Mechanical methods of expression have been reduced to rules, which I refer to only because many readers of these pages may have had experience with them. For example, a rule states that a conditional clause should end with a rising inflection. In speaking the sentence, "If I go down town, I will do your errand," the voice should rise at *town*. We may admit that this is usually true, yet insist that the rule is both unnecessary and a positive evil. Both points are vigorously put by Nathan Shepard:[1]

[1] *Before an Audience*, p. 69.

"Another of the rules of the elocutionist is: 'Pause before and after the emphatic word, and put a circumflex upon it.'

"Where did you get this rule? From conversation. Finding that we do this naturally, let us do it mechanically. We do it by instinct in private talking, let us do it by rule in public speaking. Finding that while eating, every time your elbow bends your mouth flies open, therefore this rule: When your elbow bends, open your mouth. . . . If you deprive the speaker of his pauses and emphasis and inflections, what is left for his brains?"

The last sentence touches the greatest evil in all mechanical methods: They check thinking. If we fix the precise manner in which a sentence shall be delivered and then, as is usually done, drill this delivery till there is no danger that the vocal organs will perform otherwise than in the manner prescribed, what indeed is there left for the speaker's brains? This easy substitute for thinking is usually relied upon; and this is the more true because the student of mechanical training rarely conceives of speaking as other than a matter of making his voice and hands go right. He manipulates his voice as an organist manipulates his instrument, and when he changes his tones for this or that emotion, you almost see him pushing and pulling the stops. But instrumental music is an artifical matter, while the response of voice and gesture to thought and feeling is a matter of the deepest instincts of our nature, and mechanical methods, which are a necessity to the musician, are a positive hindrance to the speaker. Besides, the rules are only half true; they conventionalize speech; and they are cumbersome and needless. The agents of expression will respond to right mental action; let us therefore attend to the thinking. If at first the unfamiliar conditions of the platform may interfere, the remedy is not

an arbitrary substitute for thought, but *more thinking and truer feeling.*

One particularly bad form of the mechanical method is that which marks on the speaker's manuscript the pauses, inflections, tones, gestures and emphatic words. Following out such a scheme takes the mind off the meaning of the words, puts attention upon a mechanism, interferes with the sense of communication, and in general has all the faults of mechanical method in the most definite form.

Do not imitate. Mechanical methods do call for some study on the part of the student; but the method of learning delivery by imitation of another lacks even this redeeming feature. It relieves from all necessity for thinking, and trains to absent-minded delivery. Moreover, when a student has delivered one speech by imitation, he is helpless when he attempts another. But worst of all is the suppression of his own individuality.

Fight against it as we may, there is nothing better for any one of us than his own individuality, developed and improved. David cannot fight in Saul's armor, nor is the ass a success in the lion's skin. It is the fate of the imitator to copy the mannerism and miss the spirit. The result is caricature. What Schopenhauer says of style in writing can be applied to delivery: "Style is the physiognomy of the mind, and a safer index to character than the face. To imitate another man's style is like wearing a mask, which, be it never so fine, is not long in arousing disgust and abhorrence, because it is lifeless; so that even the ugliest face is better." In the words of Wackernagel, "Style is no lifeless mask laid upon the substance of thought; it is the living play of countenance, produced by the expressive soul within." These brilliant statements of Buffon's thought, "Style is the man himself," are more true of delivery than of composition; be-

cause delivery is a more instinctive and intimate expression of personality than printed words.

In condemning conscious imitation as a method of learning to speak in public, I do not overlook the fact that we learn to talk in the first place largely by unconscious imitation and that imitation is a large factor in education. It may be admitted that in treating some special minor faults, imitation may be valuable as a last resort. It is the easiest of all methods for the teacher, and may be justified sometimes when quick formal results are necessary. There are some who are slow in responding to other methods. But all this does not alter the fact that imitation is the poorest of methods and disappointing in the long run; for it does not ordinarily set the student on a course of normal development. And for those mentally able to "run alone," it is well-nigh disgraceful. No man with proper self-respect will be content to follow, as his principal method, imitation, even of the best; and, in the nature of things, the imitator must usually imitate the mediocre.

I recognize the fact that students have learned to speak well by all sorts of methods and by no method. But as there are ways and ways, I have tried to show you the way which after eighteen years of experience as a teacher, I believe promises the least waste of effort and the surest arrival. Nevertheless, the way is not an easy one; *Think* is its "open-sesame"; and while we teachers can lead you to the platform we cannot make you think.

Looking forward. We carry forward from this chapter an understanding of the general problem of delivery; but we have as yet comparatively little to aid us in carrying out the suggestion, "Think as you speak." It is quite possible for us to think that we think very hard and yet succeed only in deeply furrowing our brows. We must make not only an effort, but an intelligent effort. To this end we shall study in the following chapters how our minds work and the nature of audiences. We shall consider most of the speaker's problems, of which delivery is but one; and we shall find that thinking on our feet is a relatively easy matter when thinking in preparation has been of the right sort, and that we are greatly

helped in talking with our hearers when we understand the needs and nature of audiences and come before them with definite purposes and speeches adapted to their interests.

NOTE TO TEACHERS.—In the final chapters we shall consider "thinking on one's feet" in a rather detailed way, venturing as far into the technique of delivery as I deem it wise to go with a class in practical public speaking, at least on paper. Other teachers may find good reasons for differing with me.

Teachers will differ, also, with regard to the time of introducing the work of Chapters XIII–XVII. I have found it good practice to introduce Chapter XIII as soon as my class has digested Chapter II and has acquired some experience in outlining and speaking.

CHAPTER III

PRINCIPLES OF ATTENTION

MANY of the problems of public speaking, plainly enough, are related to attention. In the first place, it is evident that the primary aim of a speaker is to hold the attention of his audience. Secondly, as we considered in the preceding chapter, one of the essentials of good speaking is "thinking at the instant of delivery." And, thirdly, as in all studies, we need power of attention in the preparation of speeches. Throughout this subject, then, we shall need knowledge of the principles of attention.

Both clearness and vividness needed. That clearness of thought is necessary is plain; for attention cannot be sustained upon confused ideas. In nine cases out of ten, when a speaker goes to pieces, the reason lies in lack of clarity of thinking, particularly in lack of clear transitions. The audience will soon give up the attempt to follow confused discourse. But more than cold clearness is needed; our ideas should have a vividness that commands attention.[1] This truth needs emphasis as applied to the speaker himself. "The one prime requisite," says Professor Titchener,[2] "is self-forgetfulness, absorption in the subject for its own sake,—such forgetfulness as shall leave one as unconcerned before an audience as in one's study. . . . I know of no golden rule, still less of any

[1] I am glad to learn that a distinction found useful by a teacher of public speaking, is sustained by so good an authority as DeGarmo. *Interest and Education*, p. 144.

[2] From a private letter, quoted by permission.

royal road. Inaccuracy, carelessness, half-devotion,—these are the bane of our students; once a man is earnest enough to forget himself, to be ready to laugh at himself with the audience without losing his head, to forget how he looks and feels, he is successful and persuasive with or without technical knowledge and practice; though of course these things are assets, if he has them." What the speaker needs, then, is such preparation that his ideas will command his attention, and awaken him to energetic thinking and earnestness.

What makes an idea strong in the battle for attention? At any moment there are innumerable ideas and sensations struggling to get into the focus of your attention. The strongest—that is, the strongest at the moment—wins. To understand how and why ideas gain strength to command, we need to know more of the nature of attention.

The forms of attention. Although there is but one attention, it may be considered in three aspects. When we attend to an object without conscious effort, our attention is said to be involuntary, or passive, or primary, —there being no generally accepted term. When we make an effort to attend, our attention is said to be voluntary, or active, or secondary. We shall use the terms *primary* and *secondary*.

[1] "There are some things that we *must* attend to, whether we will or no. . . . Such are loud sounds and brilliant lights; things that move amidst unmoving surroundings; things that for some reason contrast with their surroundings." This is the **primary attention,** so called because it is the attention we have first as infants, the kind we have in common with animals.

[1] The quotations are from Titchener's *Primer of Psychology*, pp. 76–80, but the terms adopted are from his later *Textbook of Psychology*.

"Sometimes, on the other hand, we seem to be holding our mind upon an object by main force. . . . Thus we may listen intently to a very faint sound, a sound that under ordinary circumstances would have no power whatever to attract the attention; or we may note the minute differences between two shells or two plants, finding distinctions where the ordinary uninterested observer would find nothing but similarity." This is called **secondary attention.** It develops from primary attention as a result of training; and it always involves effort. "The list of things we must attend to is not very long. And things not in the list cannot, of course, attract the attention so forcibly. Hence attention to them is . . . attention under difficulties, attention with several claimants upon consciousness. The strongest idea wins."

This secondary or active attention, however, may pass over into primary, or passive. "The man of science who is comparing shells or plants may become so absorbed in his work that he forgets his dinner or misses an appointment; his mind is held as firmly by his work as it could be by a loud sound or a movement. In such a case, an object which has no right of its own to engross consciousness has gained this right in course of time and practice. At first attended to actively, with an effort, and barely able to hold its own against distracting ideas, it now absorbs the full measure of attention; the student is buried or sunk in his task." This attention, since it is like primary attention in being without conscious effort, is called **derived primary.**

Now, while the power to hold one's attention true is one of the characteristics of the developed mind, while "active attention is the battle which must be won by those who mean to master their surroundings and rise to man's full height above the animal world," and certainly is highly important to the public speaker; nevertheless, it is easily seen that the less the effort involved in attending to a given idea the better, for the power

of attention will be less quickly exhausted. "Active attention appears as a stage of waste."

Importance of derived primary attention to the speaker. The speaker utilizes the primary attention of his hearers; that is, he uses change, movement, etc.: but it is evident that he wishes them to attend to things and ideas which cannot command their primary attention; and, also, that he does not wish them to listen with more effort than is necessary, lest they soon weary. Again, notice especially that the speaker himself should be freed from the waste of active attention, so that amid the distractions of the platform, his mind may be held to its complex task with the least possible effort; that is, that his ideas should be so developed as to hold his derived primary attention, or at least, that they should approach that stage.

Training will develop primary attention to a given subject. After you have specialized in a subject for a time, like the man of science with his shells, you find that the subject draws you almost irresistibly. You try to attend to some other topic and the thought of your hobby draws you away. And nearly everything you see, hear, or any way experience, suggests that hobby to you and leads you back, in spite of your best intentions, to whatever is, for the time being, your special interest. This may be your life study or vocation; or it may be of lesser importance to you, your avocation; or it may be a merely temporary interest.

Attention and interest. First, in considering how to develop attention, we note that attention and interest go together. "What-we-attend-to and what-interests-us are synonymous terms," says James.[1] Interest and attention are related as cause and effect, and either may be the

1 *Psychology: Briefer Course*, p. 448.

cause of the other. It is plain enough that we attend to what interests us; but this restates rather than solves our problem. We shall make more progress by considering the correlative truth, "Things are interesting because we attend to them."[1] This is true because—

Interest grows with knowledge, "Interest grows with knowledge, and, in fact, is made by knowledge."[2] "One's permanent interests, one's tendencies to attend," says Thorndike,[3] "are largely dependent upon what one *has,* on one's permanent store of knowledge. Ordinarily if one fills his mind with a subject he will become interested and attend to it." This suggests that one may have to force attention to a subject until knowledge is acquired.

The great scientist and teacher, Agassiz, handed a new student a fish to study and report upon. Next day the student came back with his task finished. The master sent him back for another day, and then for another. The student became peevish; but soon with increasing knowledge he became interested, and he studied the fish for weeks with growing enthusiasm.

Derived interest. We are now ready for the principle which lies back of the truth that interest grows with knowledge. Derived interest is explained in a classic statement in James's *Talks to Teachers,* which can readily be adapted to our problem:

"Any object not interesting in itself may become interesting through being associated with an object in which an interest already exists. The two associated objects grow, as it were, together; the interesting portion sheds its interest over the whole; and thus things not interesting in their own right borrow an interest which becomes as real and as strong as that of any natively interesting thing.

". . . There emerges a very simple abstract program

[1] Pillsbury, *Attention,* p. 55. [3] *Human Nature Club,* p. 73.
[2] *Idem,* p. 54.

for the teacher to follow in keeping the attention of the child: Begin with the line of his native interests, and offer him objects that have some immediate connection with these.

"Next, step by step, connect with these first objects and experiences the later objects and ideas which you wish to instill. Associate the new with the old in some natural and telling way, so that the interest, being shed along from point to point, finally suffuses the entire system of objects of thought.

"If, then, you wish to insure the interest of your pupils, there is only one way to do it; and that is to make certain that they have in their minds something to attend with. . . . That something can consist in nothing but a previous lot of ideas already interesting in themselves and of such a nature that the incoming novel objects which you present can dovetail into them and form some kind of logically associated and systematic whole."

Here then is a major secret: to make a dull subject interesting associate it with something already interesting. What that something shall be depends upon the individual mind, upon individual tendencies and experiences. Unless the ideas appealing for attention do find themselves welcomed by related ideas already in mind, they are quickly driven from consciousness. Show a boy that physics can explain the curve of a ball, or that mathematics has a relation to his chosen career as engineer, and you may change a truant into an eager student. The dull subjects are now related to his experience of interestingness.

While this is the best way to gain interest in dull topics, it seems that relating the uninteresting to any existing knowledge may win interest, at least temporarily; for the mind takes interest in the discovery of likeness and unlikeness, and especially in identification. Witness how one looking at an unfamiliar picture will become enthusiastic on discovering that it is a new view of a familiar scene, and with what pleasure he identifies feature after feature of the landscape. A boy studying his Bible lesson languidly

came quickly to attention on learning that Paul traversed the same Italy the youngster had studied about with equal languor in school. There is danger, however, that distaste for one subject may be transferred to another and that the reaction may be, "Oh, that 's the same old stuff!"

The following statement may add clearness by its pat figure.[1]

"Getting ideas is a system of grafting, and an idea cannot be grafted on an alien stock. It is the teacher's business to find a group of old ideas that can receive the new. . . . Budding and grafting on to this native stock is our only possibility. . . . When one by training becomes able to hold himself to the same task of thought for a long time, it brings about a sort of mono-ideism. Ideas hovering about the central thought continually come; all other incongruous ideas are inhibited. Such thought becomes in the highest degree effective."

So we see that what is needed is not merely filling one's mind with heterogeneous information, but relating the dull subject to existing interests. The more knowledge we acquire the more relations we can find. The dull subject may prove to be related to history, to literature, to science, to business, to sport; for it is a trite saying that any subject fully developed is found to be related to every other subject. This explains why it is easier to interest a well-informed than an ignorant man in a new topic: he has so many more points of contact.

We may note here that we associate things or ideas sometimes because they are alike, sometimes because unlike; sometimes because they occur together in time or place, that is, by contiguity; sometimes because they are related as cause and effect, or have a common source, or because one is necessary to the other, and so on.

Novelty and interest. That novelty attracts attention is clear enough; so clear that we need an understanding of the limitations of this truth, lest we overestimate its importance. Mere novelty may catch, but cannot hold attention. Indeed, the extremely novel has less power over the mind than the moderately novel. Professor James goes so far as to say that "the absolutely new is the

[1] Pyle, *Outlines of Educational Psychology*, p. 213.

absolutely uninteresting." Again he says, "We hate anything absolutely new, anything without a name, and for which a name must be forged."[1] When a thing is absolutely new we have no points of contact with it, nothing to compare, contrast and identify with it; that is, it gains no derived interest, and the mind is baffled. The fact that Hebrew is read from right to left is not interesting to a man who does not read at all. As Angell[2] says, the absolutely new is unintelligible. Royce[3] puts the matter most clearly:

"Novel objects, that are otherwise indifferent, . . . tend to awake our attention and to become objects of definite consciousness, at the moment when we are able in some respect to recognize them. Apart from some decided importance which a novel object possesses for our feelings, *the new in our experience, in so far as it is unassimilable, tends to escape our notice.* . . . If a pupil is to be made to understand novel objects, they must be made so far as possible, to seem relatively familiar to him at each step of the process, as well as relatively novel. Otherwise, he may simply fail to notice them. . . . We see in this world, in general, what we come prepared to see."

The chief interest in novelty, then, lies in our power to assimilate it, to compare, contrast and identify it with experience. If this were not so, then the engineer seeing a new type of bridge would find comparatively little interest in it; for he knows other types in which are to be found every feature of this new type. Yet he spends hours over it, while a layman passes it as simply "a queer sort of bridge."

It is well-nigh impossible to present anything absolutely new to the educated adult; he at once begins to discover points of con-

[1] *Talks to Teachers*, p. 159.
[2] *Psychology*, p. 422.
[3] *Outlines of Psychology*, p. 235.

tact. Primitive man furnishes us with better illustrations. A party of scientists, who traveled in a sailing vessel to the southern extremity of South America, came upon a tribe of natives who had no knowledge of white men or their ways. The aborigines were observed to take great interest in the small boats, but paid no attention to the ship. The boats could easily be compared with dugouts, but the relation of the ship to their experience was too much for their thinking powers.

A bit of imagination may help us here. Suppose that a man were to come among us who has no knowledge of human relations, and yet is able to communicate with us. What a large number of our common notions would be meaningless to him! How could he, for instance, give his attention to arbitration? He knows nothing of war, or even of the rights of individuals; he knows nothing of peace-making. Where shall we begin our explanation? Perhaps he has observed strife among animals. Perhaps we can give him an inkling by arranging a fight for the possession of food, with an arbiter coming in to divide the food among the combatants. Then he may have some little means of assimilating our explanations. We may be able to show him real war. Little by little he may come to understand the history of human warfare and become interested in arbitration.

Let one who needs illustration of what is said above about novelty, take a party of unlettered folk through a museum, and observe what awakens keenest interest.

Interest in the familiar. We may learn again from James:[1]

"The maximum of attention may then be said to be found wherever there is a systematic harmony or unification between the novel and the old. It is an odd circumstance that neither the old nor the new, by itself, is interesting: the absolutely old is insipid; the absolutely new makes no appeal at all. The old *in* the new is what claims attention,—the old with slightly new form. No one wants to hear a lecture on a subject completely disconnected with his previous experience, but we all like to hear lectures on subjects of which we know a little already."

We may accept this as sound doctrine, although it might lead us to overlook the truth that there is interest in extremely familiar

[1] *Talks to Teachers*, p. 107.

things. As Royce says: "When I try to attend to a thing I either try to recognize or to understand it, or I *take contentment in an already existent recognition or understanding of it, and dwell upon it accordingly.*" (Italics mine.) We find ourselves going over the same experiences, stories, data, time after time. Witness the carpenter on an idle day turning to his shop and fondling his tools. The business man's mind continues to run on his affairs; the athlete still thinks of his game. These are their "interests," the things they "attend to." Particularly do we return to review great emotional experiences, as the soldier his battles. And especially after struggling with the new and difficult, we turn with relief to familiar scenes and familiar thoughts. With too much of the new we may suffer homesickness.

Perhaps we should say that there is nothing absolutely familiar; that we can always find something new in old things or ideas. It is characteristic, at least of the trained mind, to find ever new phases of familiar things. Some old things bore us sadly, of course; perhaps because they are inherently unimportant, perhaps because we really know too little about them. But when we are dealing with inherently interesting things, and continue to add to our knowledge of them, interest once enlisted, does not lapse, except temporarily from weariness.

To summarize, interest is, generally speaking, strongest in old things in new settings, looked at from new angles, given new forms and developed with new facts and ideas, with new light on familiar characters, new explanations of familiar phenomena, or new applications of old truths.

Sustained attention. The problem of sustaining attention, once gained, though involved in the preceding, needs special consideration. Psychologists tell us that attention is intermittent and cannot be sustained upon one idea for more than a few seconds. While this may not be admitted by all as regards derived primary attention (a degree of attention we cannot always hope to have),

it will generally be agreed that James is right in saying:[1]

"There is no such thing as voluntary attention [secondary, active] sustained for more than a few seconds at a time. What is called sustained voluntary attention is a repetition of successive efforts which bring the topic back to the mind. The topic once brought back, if a congenial one, *develops;* and if its development is interesting it engages the attention passively for a time. . . . This passive interest may be long or short. . . . *No one can possibly attend continuously to an object that does not change.*"

In another work[2] James says on the same topic:

"The subject must be made to show new aspects of itself; to prompt new questions; in a word to change. . . . You can test this by the simplest possible case of sensorial attention. Try to attend steadfastly to a dot on the paper. . . . You presently find that . . . either your field of vision has become blurred, so that you see nothing distinct at all, or else you have involuntarily ceased to look at the dot in question. . . . But if you ask yourself questions about the dot—how big it is, how far, what shade of color; in other words, if you turn it over, if you think of it in various ways, along with various kinds of associates,—you can keep your mind on it for a comparatively long time."

Professor James says[3] also:

" 'The natural tendency of attention when left to itself is to wander to ever new things; and so soon as the interest of its object is over, so soon as nothing is to be noticed there, to something else. *If we wish to keep it upon one and the same object, we must seek constantly to find out something new about the latter,* especially if other powerful impressions are attracting us away.' These words of Helmholtz are of fundamental importance.

[1] *Psychology: Briefer Course,* p. 224.
[2] *Talks to Teachers,* p. 107. [3] *Briefer Course,* p. 227.

And if true of sensorial attention, how much more true are they of the intellectual variety! The *conditio sine qua non* of sustained attention to a given topic of thought is that we should roll it over and over incessantly and consider different aspects and relations of it in turn. . . .

"And now we see why it is that what is called sustained attention is the easier, the richer in acquisitions and the fresher and more original the mind. In such minds, subjects bud and sprout and grow. At every moment, they please by a new consequence and rivet the attention afresh. But an intellect unfurnished with materials, stagnant, unoriginal, will hardly be likely to consider any subject long. A glance will exhaust its possibilities. . . . The longer one does attend to a topic the more mastery of it one has. And the faculty of bringing back a wandering attention over and over again is the very root of judgment, character and will."

The same truth is put in a practical form by Angell:[1]

"To keep a thought alive we must keep doing something with it." Continuing he speaks of a school boy staring at his book, but unable to keep his mind from more genuine interests. "For such a youth the sole possibility of progress consists in taking the topic and forcing his attention to turn it over, ask questions of it, examine it from new sides. Presently, even though such questions and inspection be very foolishly conceived, the subject will start into life, will begin to connect itself with things he already knows, will take its place in the general furniture of his mind; and if he takes the next and all but indispensable step, and actually puts his knowledge to some use, applies it to some practical problem, incorporates it, perhaps, in an essay, or even talks about it with others, he will find he has acquired a real mental tool he can use, and not simply a dead load he must carry on his already aching back. What we call attending to a topic for a considerable time will, therefore, always be found to consist in attending to *changing phases* of the subject."

[1] *Psychology*, p. 77.

Suppose now you wish to keep your mind upon, not a dot, but some topic for a speech; let us say Lincoln. You cannot continue to think just Lincoln; you must think *about* Lincoln. To do this you need to know things about him, how he looked and acted, what he did and what his characteristics were. The more you know about him, and the more ready your mind in sifting and arranging what you know, the longer you can concentrate upon the topic. "Concentration is not a continuous stare at a single idea."[1]

Summary. We now have in mind these truths: That the development of thought to command attention depends upon abundance of knowledge; that this knowledge should be related to and combined with existing knowledge; and that the interest of novelty lies chiefly in our ability to assimilate it to existing knowledge. We learn further that to sustain attention to a single topic, requires change in our way of thinking about it, a shifting of our attention from point to point, which also requires wealth of knowledge. You will not be at loss to see how these principles, which will become familiar in the following chapters, bear upon the attention of the speaker himself in his preparation and upon the platform, and upon his efforts to gain and keep the attention of his audience.

Concreteness and attention. The average person finds difficulty in holding his mind upon an abstraction. Ability to do so comes as the result of training. A concrete idea is more vivid. We attend most easily to sensations, —what reaches us through eyes, ears, etc.; next, to mental representations of sensations, and with most difficulty to abstractions and generalizations. Unless an abstraction is easily translatable into concrete terms it is very elusive

[1] Knowlton, *Business Psychology*, p. 65.

indeed. A legal textbook would be impossible reading even to a student of the law, were it not for the constant references to cases in which John Doe and Richard Roe have struggled over their personal and property rights. Most of us find a work on philosophy hard reading, even though we understand all the terms used. The style is too abstract for us. We are relieved by an occasional illustration. When a speaker indulges in much abstract discussion we either cease to listen, or do our best, hoping we understand and waiting for the welcome "Now to illustrate." Says DeGarmo:[1]

"Concreteness contributes perhaps more than any other single phase of instruction both to clearness and to vividness. It lays the foundation, therefore, for interest. It is an old saying that 'the road to hell is paved with abstractions.' However this may be in theology, it is certain that in education a path so paved rarely leads to the goal of vivid ideas. . . . Lotze tells us that all the strivings of the mental life not only begin with the concrete perceptions of the senses, but that they return to them to obtain material and starting points for new development of the mind's activity. If this be true, the road paved with abstractions is the road away from interest, away from vivid and life-giving thought."

The term concreteness is here given its usual meaning, the opposite of abstraction. "A concrete name is the name of a thing, the abstract name is the name of a quality, attribute, or circumstance of a thing. Thus *red house* is the name of a physically existing thing, and is concrete; *redness* is the name of one quality of the house, and is abstract."[2] *A tall man, a tall tree, a tall monument*, are all concrete terms, but *tallness*, denoting a quality drawn out or abstracted from them, is abstract.

Concreteness and clearness. In all the preceding discussion we might have emphasized the rather evident fact that clearness is developed along with interest, by gaining wealth of knowledge, by linking the new to the

[1] *Interest and Education*, p. 141. [2] Jevons, *Logic*, p. 20.

old, the unknown to the known, comparing, turning ideas over and viewing them from many angles. The longer we dwell upon ideas with active mind the clearer they become. In the words of Royce:[1]

"If our attention succeeds in any case, . . . the object of this interest grows clearer in our minds; that is, grows more definite and gets a better 'relief' upon its background. Indeed, attention is the *conditio sine qua non* of all important intellectual processes."

Let us now give some special attention to the relation of concreteness to clearness. First, observe, the value of abstract thinking is not questioned. Abstraction and generalization are necessary to rapid and progressive thought.[2] The clear thinker will be able to put his ideas into both abstract and concrete form, and one form will be a corrective of the other. But we must observe that general and abstract terms are treacherous and often cover confusion and ignorance. The ignorant but pretentious man may talk loudly of justice, liberty, social welfare, wonders of science, philosophy, without definite meaning behind his words. He will explain wireless telegraphy with a comprehensiove gesture and one word, "Electricity"; or questions about mental phenomena with, "That 's psychology," or, "That is nothing but suggestion."

Gardiner[3] says we must expect abstractions from two classes of men: "First, the great thinkers whose intellectual powers work, as it were, by leaps and flights; in the other extreme, from people who are too lazy to think their subject out in specific detail. . . . It is only the man who can think clearly who is not afraid to think hard, and to test his thought by the actual facts of experience."

[1] *Outlines of Psychology*, p. 261.
[2] For a well balanced discussion of this subject see Adams' *Exposition and Illustration in Teaching*, chapter on Elaboration.
[3] *Forms of Prose Discourse*, p. 52.

The German philosopher Schopenhauer,[1] speaking of writers who have little to say, remarks: "Another characteristic of such writers is that they always avoid a positive assertion when they can possibly do so, in order to leave a loophole for escape in case of need. Hence, they never fail to choose the more *abstract* way of expressing themselves; whereas intelligent people use the more *concrete.*"

Professor Hill sums up the advantages and disadvantages of general words:[2] The general term covers more ground but is less definite than the specific. It serves to classify and, as it were, store up knowledge. General words are of service in writings intended to popularize science, enabling the writer to avoid technical terms. General expressions are sometimes more striking than specific ones; as when we say of something, "It is perfection," or when Byron spoke of a "sublime mediocrity." General words are a resource of those who seek to disarm opposition, or to veil unpleasant facts; but also of those who seek "to hide poverty of thought in richness of language, to give obscurity an air of cleverness and shallowness the dignity of an oracle, to cover the intention to say nothing with the appearance of having said much, or to 'front South by North,' as Lowell's 'Birdofredum Sawin' did. They abound in the resolutions of political parties, 'appeals' of popular orators, 'tributes to departed worth,' second-rate sermons, and school compositions."

Few of us would find it possible to prove all our generalizations; but we certainly should avoid using abstractions and generalizations which we have not tested by comparison with the world of fact and experience. Unfortunately we accept far too much from teachers and books. One is often surprised at the wild way in which, for example, economic terms are bandied by those to whom they have but the haziest meaning. Just as the truth that two and two makes four is learned by the child by putting together two apples and two apples, so other conceptions should be put to the test of reality.

[1] Essay On Style, found conveniently in Cooper's *Theories of Style.*

[2] *Foundations of Rhetoric*, p. 187. A book on common grammatical and rhetorical errors, very sane and very useful in a student's library.

We can learn the meaning of words from dictionaries, but we are liable to absurd mistakes when we use dictionaries which "divest the words of all concrete accompaniments that really would make them intelligible to the learner." (By the way, do you at once get a clear-cut meaning from that quotation?) If you are not familiar with the word *apperception*, turn to a small dictionary and learn that it means "mental perception." Perhaps you think you understand. Look in your Webster and find that apperception is "perception involving self-consciousness." Now if you are told that apperception is the process I have been urging and illustrating under the head of Derived Interest, you may understand the further definition, "Cognition through the relating of new ideas to familiar ideas." A student of the law of contracts may think he understands *consideration* when he reads the definition; but after a week spent in the study of cases he knows that he did not know. We can rarely be sure of a word until we refer it to concrete situations.

Even familiar words in new combinations may be elusive. Unless we have given more than ordinary attention to such terms as *social consciousness, survival of the fittest, natural selection, socialization of wealth*, we are not likely to know their precise meaning, and thus to have earned the right to use them.

Experience with students in interpreting selections proves that abstract statements are far more often misunderstood, even when simple, than concrete ones. Take the sentence (found in the Curtis selection, at the end of Chapter XIV): "When an American citizen is content with voting merely, he consents to accept a doubtful alternative." This has often been misunderstood, and more often remained meaningless, until it has been translated into concrete terms, as "Jeremy Diddler and Dick Turpin"; or, better, into the names of two rascally students known to the student. For me it becomes significant when I think of an aldermanic election where one candidate was described as a knave and the other as a fool. Indeed, how can one think about the matter—really think about it—otherwise? Is it not the natural action of the mind when one tries to attend to this expression, to refer to actual political conditions? From the same paragraph is taken this sentence, which has made more trouble than the other: "In a rural community such as this country was a hundred years ago, whoever was nominated for office was known to his neighbors, and the consciousness of that knowledge was a conservative influence in determining nominations." Surely not a difficult thought, but it has proved very indistinct to many until there has been pictured a country village with a caucus in progress: Bill Jones is an aspirant for the nomination for supervisor, but the leaders are shak-

ing their heads because all the folks know of Bill's shady connections with a certain bridge company. Any clear-headed person gets readily enough the main outlines of the selection from which these quotations are taken; but it is much clearer, and of course much more vivid to those who by experience, observation and study, have gained a knowledge of political conditions.

Clearness, evidently enough, is a matter larger than concreteness. By every means, educated men should strive to use words accurately as an aid to thinking and speaking clearly. It is regrettable that so many students are content to use words with but a guess at their meaning. Emphasis on this subject is justified in a textbook on public speaking, for accurate use of words and clear thinking are not likely to go with "hot air" and bombast.

Specific vs. general words. I have used *abstract* and *general* as synonyms, and there is ample authority for so doing;[1] but generalizations can be expressed in concrete terms, as, "All men are liars." Plainly enough the specific is yet more vivid than the concrete. A *horse* may bring to mind but a hazy, characterless image; but *old Dobbin* brings a picture with proper color, shape and size. Herbert Spencer, in developing his principle of economy of attention, tells us that concrete and specific expressions are more vivid and require less effort to translate into thoughts, than abstract and general terms. "We should avoid," he says,[2] "such a sentence as:

"In proportion as the manners, customs, and amusements of a nation are cruel and barbarous, the regulations of their penal code will be severe.

"And we should write:

"In proportion as men delight in battles, bull-fights, and combats of gladiators, will they punish by hanging, burning, and the rack."

But the change shows less the advantage of the concrete over the abstract than that of the specific over the general.

[1] Spencer, *Philosophy of Style*, found in Cooper's *Theories of Style*, p. 277; Hill, *Foundations of Rhetoric*, p. 188; Titchener, *Textbook*, p. 529.

[2] Cooper, *Theories of Style*, p. 278.

As an example of the greater power of the specific to catch attention, take this: A newsboy passes through a car shouting, "Papers here, morning papers!" All faces wear an indifferent look. "New York papers, *World, Herald, Sun, American!*" and several call him back. The specific names had stirred interest in particular papers, or topics associated with particular journals, as sport, politics, foreign news. "All about the baseball games," may succeed better yet; and still better, "Athletics beat the Giants; Baker gets two home-runs!"

It may be said concerning Spencer's sentences, that while the second is undoubtedly more vivid and more likely to catch attention, we shall have the clearest understanding of the thought when we take the two together; for when the general truth is what is aimed at, there is always a possibility that the hearer may not deduce it from a specific statement. Note how, in the following sentence, the concrete and abstract statements help each other:

"In the nature of things we may not be presumed to have attained through evolutionary processes that perfection in which the lower nature shall be in complete subjection to the higher. The ghost of our four-footed ancestry will not down."

Summary. For the sake of both clearness and vividness, we should think and express our thoughts, not merely in abstract and general terms, but also in concrete and specific terms. As a rule, the concrete attracts attention more than the abstract, and the specific still more than the merely concrete.

Dewey's definitions of the term concrete. Some writers give to the terms *abstract* and *concrete* modified meanings which are not without suggestion for us. Professor Dewey says:[1]

"Concrete denotes a meaning marked off from other meanings so that it is readily apprehended by itself. When we hear the words, *table, chair, stove, coat,* we do

[1] *How We Think*, p. 136.

not have to reflect in order to grasp what is meant. The terms convey meaning so directly that no effort at translation is needed. The meanings of some terms and things, however, are grasped only by first calling to mind more familiar things and then tracing the connections between them and what we do not understand. Roughly speaking, the former kind of meanings is concrete; the latter abstract." So "what is familiar is mentally concrete."

If you are beginning physics *molecule* is abstract, for you have to translate it; when at home in the subject the term becomes concrete. To most of us, the terms of the metric system are abstract. So concreteness is a relative matter, depending on the intellectual progress of the individual.

In this use of the word, *Be concrete* means: Think out your subject in terms with which you are so familiar, of the meanings of which you are so certain, that no translation is necessary. One has but to reflect on his difficulties in getting with certainty and clearness the thought in a passage from a foreign tongue in which he is not thoroughly at home, to appreciate the force of this advice.

Dewey goes further and finds that the limits of the concrete, that is, the familiar,—

"are fixed mainly by the demands of the practical life. Things such as sticks and stones, meat and potatoes, houses and trees, are such constant features of the environment of which we have to take account in order to live, that their important meanings are soon learnt, and indissolubly associated with objects. . . . The necessities of social intercourse convey to adults a like concreteness upon such terms as *taxes, elections, wages, the law,* and so on. . . . By contrast, the abstract is the *theoretical,* or that not intimately associated with practical concerns. The abstract thinker . . . deliberately abstracts from application in life; that is, he leaves practical uses out

of account. . . . When thinking is used as a means to some end, good, or value beyond itself, it is concrete; *when it is employed simply as a means to more thinking, it is abstract.*'' Education should develop the capabilities, possessed by every human being, to think in both ways. ''Nor is theoretical thinking a higher type of thinking than practical. A person who has at command both types of thinking is of a higher order than he who possesses only one.''

Here again is food for thought. Most of us understand truth more clearly and attend to it more easily when we see its practical applications. *Think concretely* in this sense, means: Think out your subjects with reference to their practical bearings; think, not only in terms of men and things and institutions, but also in terms of their aims, uses and purposes.

Imagination. If we fill our minds with knowledge of our subject, if we relate this to experience, if we think in concrete terms and emphasize practical applications, we shall fill our minds with images. This tendency of thought to take the form of images is to be encouraged by the speaker.

Kinds of imagery. The psychologist's use of the word *images* is technical and covers not only what one sees in the ''mind's eye,'' but also what one hears in the mind's ear, and movements, tastes, smells, touches which one experiences in imagination. When there comes into mind a picture, one is said to have a *visual image;* when one hears sounds not actual, as when a musician hears the music of the score he is reading, one has an *auditory image.*

''I call up a former experience in which I was playing football,'' says Professor Scott,[1] ''. . . I feel in imagi-

[1] *Psychology of Public Speaking.*

nation the straining of the muscles as I attempted to push against the line. I imagine the terrible struggle, the twisting, straining and writhing of every muscle, tendon and joint. As I imagine it, I find the state is reëstablished and I am unconsciously leaning toward the goal as if the experience were a present one. My *motor imagery* of the football game is almost as distinct as the motor perception of moving the table. . . . In my imagination I feel a fly slowly crawling up my nose—I have a *tactual image* of it—and the image is so strong that I have to stop to rub my nose. I ate a peach this morning. . . . As I think of how it tasted, my mouth waters —I have a vivid *gustatory image* of the peach. . . . As I think of how the gas factory smelt yesterday when I passed it, I have an *olfactory image* of the gas. . . . As I think of how it felt when I stepped on a rusty nail, I have a mental image of the pain."

Individuals differ with regard to the forms of imagery which predominate in their consciousness, and they differ in the vividness of their imagery; but images are common to all. The majority have visual images as their most vivid form and are said to be "eye-minded." Others are "ear-minded"; while others are more strongly motor. The other forms of images are usually less distinct. Most persons are of mixed type and have, in varying degrees of distinctness, several of the forms.

Mental images vary from those faint and incomplete to those so vivid that we mistake them for perceptions coming through the senses. We think we see Brown on the street, but learn he is out of town; we think we hear a call but no one is near; we think the bullet pierced our flesh, but the surgeon finds only a hole in our coat. Balzac, we are told, "could produce, in his own body, the sharpest pain of being cut with a knife by imagining himself cut."

Images and imagination. "The term *imagination* is most conveniently used as a name for the sum total of the mental processes that express themselves in our mental imagery. When used psychologically the word imagination conveys no implication that the mental imagery in question stands for unreal or fantastic ob-

jects."[1] We have here at once an authoritative definition and the correction of a mistaken notion.

The imaginative and the imaginary. We must drive out of our heads once for all the mistaken belief that in speaking of imagination we refer to the fanciful. It is true that without control imagination may lead us far astray; but rightly controlled, "The imaginative is not necessarily the imaginary. . . . The proper function of imagination is vision of realities which cannot be exhibited under existing conditions."[2] A general planning a battle, and directing it over a field a hundred miles in extent; a war correspondent writing his despatch, weaving together what he has seen and what he has been told, with no part of the reality before him as he writes, the historian writing the authoritative description years after, —do not all these need imagination to make situations real and true? Imagination is also the foundation of sympathy, faith, hope, ambition.

"The imagination is not a process of thought which must deal chiefly with unrealities and impossibilities, and which has for its chief end our amusement. . . . It is rather a **commonplace necessary process,** which illumines the way for our everyday thinking and acting— a process without which we think and act by haphazard chance or blind imitation. It is the process by which the images from our past experiences are marshaled and made to serve our present. Imagination looks into the future and constructs our patterns and lays our plans. It sets up our ideals and pictures us in the act of achieving them. It enables us to live our joys and sorrows, our victories and defeats, before we reach them. It looks into the past and allows us to live with the kings and seers of old, or it goes back to the beginning and sees things in the process of making. It comes into our present and

[1] Royce, *Outlines of Psychology*, p. 161.
[2] Dewey, *How We Think*, p. 224.

plays a part in every act from the simplest to the most complex. . . .

". . . Suppose I describe to you the siege which gave Port Arthur to Japan. Unless you can take the images which my words suggest and build them into struggling, shouting, bleeding soldiers; into forts and entanglements and breastworks; into roaring cannon and whistling bullet and screaming shell—unless you can take all these separate images and out of them get one great unified complex, then my description will be to you only so many words largely without content, and you will lack the power to comprehend the historical event in any complete way. Unless you can read the poem and out of the images suggested by the words reconstruct the picture which was in the mind of the author as he wrote 'The Village Blacksmith' or 'Snowbound,' the significance will have dropped out, and the throbbing scenes of life and action become only so many dead words, like the shell of the chrysalis after the butterfly has left its shroud. . . . Without the power to reconstruct [the pictures] as you read, you may commit the words, and be able to recite them, and to pass an examination upon them, but the living reality . . . will forever escape you."[1]

Imagination and attention. The first reason why a speaker should encourage the tendency of his thought to take the form of images, is that imagery makes a strong demand upon attention. Imagery makes thought more vivid, because more life-like and objective; that is, more like actual experience coming to us through our senses. We cannot help attending to strong sensations; and we are strongly drawn by images which reproduce sensations and perceptions. If you wished to interest a boy in France, you would take him there if possible. If you could not do that, you would try to make him imagine what France is like, its scenery, people, art and life.

Imagination and clearness. While chief emphasis is

1 Betts, *Mind and its Education*, p. 128.

laid upon imagination as a source of vividness, we see from the preceding examples that imagery makes for clearness of thought also. "History, literature, and geography, nay, even geometry and arithmetic, are full of matters that must be imaginatively realized if they are realized at all."[1] The mathematician treating of solid forms, the physicist considering atoms and gravitation and projecting his theories and laws into the universe, and the biologist evolving theories of life, must have imagination. Faraday and Darwin are ranked among the great imaginative minds of the last century. Coming into the world of affairs, the inventor constructing a machine, the architect working over elevations and the arrangement of rooms, chimneys and stairways, the statesman seeking to grasp the situation in a distant province, or to forecast the effect of a new tariff law, the speaker presenting these same matters to an audience, or any one who has to realize an object or situation, past, present, or future, not actually present to his senses, is dependent upon the imagination, "the instrument of reality." "Unless the flagging interest of the common man," says Ross,[2] "be stimulated to divine the multifarious life of his country, his will be no fit hands to hold the reins."

Imagination, productive and reproductive. We find the terms *productive* and *reproductive* used as distinguishing, not so much two kinds, as two functions of imagination. (Productive imagination is sometimes called *creative,* a word somewhat too pretentious, as we shall see.) As the preceding examples indicate, imagination reproduces past experiences, though never with complete fidelity. This is memory. Again, we imagine things or events we have not experienced; that is, we exercise productive imagination.

[1] Dewey, *How We Think,* p. 224. [2] *Social Control,* p. 259.

Imagination must have material with which to work. Productive imagination cannot really create anything; it can only present new combinations of already familiar elements. We have done no better in picturing an angel than to attach wings to a beautiful human being and our gods are always glorified men. Almost any boy has his idea of what a battle is like; but it is made up from his experiences in fist and snowball fights and his little knowledge of guns and cannons, helped out by pictures and vivid descriptions. Since the most brilliant imagination is thus limited by previous experience, it follows that to imagine vividly and accurately a scene, a situation, or an experience, we have to store our minds with an abundance of data arising from accurate observation and wide reading. The boy's idea of a battle may be in many ways grotesque. It is sure to be unless he has added study to his small experience. So a statesman may have a distorted idea of affairs in the Far East.

What imagination can do with proper material. Equally important is the truth that, given sufficient facts, imagination can use them to build conceptions both vivid and true. Without imagination the facts are dead stuff; but with imagination a gifted boy can, by adding study to his little experience, gain such a true picture of a battle that he can write a realistic battle story. He may be able to feel the actual sensations of going under fire.[1] So too the statesman, by a study of the materials at hand, warmed into life by constructive imagination, may gain a view of the situation in the Far East in which products, peoples and armaments fall into proper relations, so that he can deal justly with situations as they arise. He is like a blindfolded chess-player, only his game is vastly more complicated. It would be much easier, of course, if

[1] Read Stephen Crane's *Red Badge of Courage.*

one had actual observation and experience to reproduce directly; but it is rather rare that one has complete first-hand knowledge of a situation with which one has to deal, or of which one has to speak. "The image thus affords us," says Angell,[1] "the method by which we shake off the shackles of the world of objects immediately present to sense, and secure the freedom to overstep the limits of space and time as our fancy, or our necessity, may dictate."

Conclusion. Everywhere we have found need for a thorough knowledge of the subjects we wish to treat. We find that this knowledge must be combined with our existing store and all worked over in many ways. Among possible ways, we emphasize thinking our material out in concrete terms, and building it, by power of imagination, into the forms of actual things,—men, situations and events. This is not the place, of course, for the systematic treatment of these topics; and I have simply emphasized those matters which experience indicates as needing special attention in our work. In the next chapter we shall apply the principles of this to the attention of the speaker himself. In later chapters the principles will prove of value with reference to the attention of the audience.

[1] *Psychology*, p. 178.

CHAPTER IV

THE SPEAKER'S ATTENTION TO HIS TOPIC

We are now prepared to consider more fully the means of fulfilling the requirement that a speaker should have a full realization of the content of his words as he utters them. Since he must also attend to his audience, he cannot absolutely lose himself in his subject; but we know that the danger is that the young speaker will attend to neither ideas nor audiences, and will speak only empty words. He should seek, therefore, so to develop his theme that it will powerfully command his attention. His attention, as he stands on the platform, will depend not merely upon his will, but more upon his preparation, the abundance of his material and his handling of it. He can do much by sheer determination to attend, by forming the habit of never speaking with wandering attention; but more than will power is needed.

Topics of interest. When feasible, the speaker should choose topics of interest to himself, as well as to his audience, so that he may have an initial interest to develop. Here we touch upon one of the most common causes of poor work in public speaking classes: the speakers often take subjects, not because they are interested, but because they must have "something to talk about." But though one has to speak upon a subject that does not interest him at the outset (and there may be good reason in the occasion, the expectation of the audience, or in the ultimate purpose of the speaker himself), even then the case is not hopeless.

Applications of the preceding chapter. To such a case as that just mentioned and to the commoner case of an interest which needs deepening, we may apply the lessons of the preceding chapter. The application is so aptly made by a student, in an examination paper written at the end of a brief elementary course, that I take pleasure in quoting him:[1]

"To work up interest in any subject we must have more than a superficial knowledge of it. It is the person who knows nothing about things who is not interested in them. Suppose a person has never studied bridges; then all bridges are alike to him, either very long, or very wide, or very high, and beyond that he is not interested. In other words, his interest in a new bridge is short-lived and may be exhausted by looking at it a moment or so. But to one who has made a study of their every member, every unit has a significance, and he can spend hours inspecting them, if anything increasing his interest. Thus it is with a topic for a speech. The more work done upon its preparation the more points of connecting interest with other things we see; and the minute the mind correlates the speech with other things in our own experiences interest becomes quickened. Whenever we see an article upon the subject, or a like subject, we jump to read it, for it is connected with something we already know a little about."

Let us suppose, as an extreme case, that you are assigned to speak upon Greek archæology, and you do not know even what the term means. What to do? First, you proceed to find out what the topic means, and by applying secondary attention, gain some information about it. You discover that the Greeks, instead of being mere book creatures, actually had sports, Olympic games in fact; and that we are imitating their sports to-day. Thus a connection is made between them and your estab-

[1] Mr. J. C. Ward Jr., Sibley College, 1914.

lished interest in athletics. Go into the museum of casts and look at the Discus Thrower and the Wrestler; study their muscles and attitudes. Following this line of study, you may become interested in Greek art. Again, you find the Greeks were a military people and fought heroic battles on land and sea. Now you have at least two points of contact which would make the Greeks interesting even to a twelve-year-old. You find, furthermore, that they had industries, science, engineers, lawyers, doctors, slaves. Some or all of these, and many other bits of information, develop in you more and more interest, until you find it no hardship to study the material remains of this wonderful people. The points of first contact will shed their interest upon related points, and gradually interest will suffuse the entire subject. The new and novel will furnish interest by comparison and contrast with the familiar. There will be ample scope for imagination in making real the country, the people and their life.

First stage of preparation: review of what one has. To illustrate more in detail, suppose you are to speak upon Lincoln, and that you have some knowledge of and interest in your subject. First, see what can be made of your present store. If you sit down and frown at a piece of paper, you are not likely to accomplish much thinking. You must do something with your material. Apply the directions of Angell and James: "To keep a thought alive . . . keep turning it over and over, keep doing something with it"; "roll it over and over incessantly and consider different aspects of it in turn." "Ask questions of it; examine it from all sides." Think of Lincoln in various characters,—as a boy on the frontier, as laborer, student, lawyer, politician, stump speaker, writer, president. Ask yourself how he became educated

with such meager opportunities, the secret of his success as a lawyer, of his hold upon the people, of his success in a terrible crisis.

In asking questions and considering possibilities, do not refuse to consider those that seem futile; they may lead to something. You will find a mechanical device [1] of great benefit in this work: write each idea on a separate slip of paper or a card. First, this serves to objectify your idea, to get it out where you can view it more as if it were another's. The very process of writing it down may show you its futility, or make it bloom into a better idea. Expression both clarifies and develops. In the second place, this method is better than writing in a note book, because of greater ease of arranging and rearranging until the fruitless ideas are rejected and the remainder brought into a system which shows their relations.

By the process here advised, your mind is aided in "attending to the various phases of the subject"; and as a result your mastery increases. You are at least on the trail of some ideas and have "got the subject on your mind." You have a beginning on that important matter, an analysis; for to analyze is to find out the possible topics and their relations. You have a tentative plan and outline. Furthermore, this stage of work makes for independence and originality of thought, for you start with an individual point of view. It may be you will abandon every supposed fact, every opinion, every bit of analysis, as a result of further study; still you will not simply "swallow whole" what you read, but will use discrimination and judgment, since you have brought forth from the recesses of your subconscious mind something for a basis of comparison. You will also save time in the end; for knowing what you have and what you lack, and what some of the phases of the subject are, you now proceed to read to more purpose, looking for definite things, rather than reading hit and miss.

[1] Cf. Wendell, *English Composition*, pp. 165, 173, 211.

A common cause of poor speaking is the omission of this stage of preparation.

Second stage of preparation: reading and conversing. Another cause of poor speaking is found in failure to acquire an abundance of material. You should now proceed to increase your information about Lincoln. This you will, in this case, gain chiefly by reading. In ideal preparation you would read everything obtainable. In practice you should read as much as time and opportunity permit. You should read about Lincoln in general, till you have a good understanding of his career as a whole, in order that you may not get and give a distorted view of him. Then you should read especially upon that phase which is your theme. While you should read much, you should spend more time in thinking of what you read, —really thinking, not mooning over your book. You should be assimilating what you learn with what you already have, comparing, rejecting or accepting, as judgment dictates. "Knit each new thing on to some acquisition already in mind"; for example, each fact you learn in regard to Lincoln's attitude toward slavery should not be left isolated, but should be compared with what you already have in mind on that topic, confirming or correcting your views. Sift, compare, contrast, bind together. "To think," says Halleck,[1] "is to compare things with each other, to notice wherein they agree and differ, and to classify them according to those agreements and differences." You need not only information, but information analyzed and synthesized into order.

But reading is not the only way to gain facts and the stimulation of comparing your own ideas with those of others. Talk with those who know. What could be more helpful, in preparing our imagined speech, than to

[1] *Psychology and Psychic Culture*, p. 180.

talk with a man who actually knew Lincoln? Particularly would such a conversation bring Lincoln home to you as a real person. But talk also with people who do not know much of your subject, with many kinds of people. They will suggest new ideas to you; and in particular show you how your audience is likely to take your speech and what the difficulties are. It helps some speakers in preparing a speech to talk to themselves.

In all this work, and in that which follows, notes should be taken on slips or cards, and the new cards arranged with the old until the best order is found and the main heads stand out.

Third stage: working the material. The work now to be discussed should not be held back till all suggested above has been done; it simply should be more emphasized after the materials are gained. Now make sure that your thought of the subject is concrete. In treating of a man, your thinking will tend to concreteness; yet there may be much in what you have read on Lincoln that needs to be brought to the touchstone of reality, especially the "glittering generalities" in eulogistic utterances. What comes to you in unfamiliar terminology and method of thought, reduce to familiar terms. Compare Lincoln's experiences with familiar experiences and his traits with those you observe in others. Think of his going about the homely duties of life, in commonplace situations; do not get a theatrical view of him, or imagine him always at the storm center of a crisis. Think of him in practical terms; for instance, ask yourself how Lincoln, with his characteristics as man, lawyer, or president, would act to-day. Would he be a corporation lawyer? A "standpatter" or a liberal? What suggestions, practical for young men, with regard to education, can be drawn from his life?

Do you think these suggestions unnecessary? I well remember the flat failure of a college senior in preparing a speech on Lincoln, —a speech he very much wanted to make good. He could not "get going." He failed simply because he did not know how to work and did not begin by saturating himself with Lincoln and mulling over the material. He was not unique in his method or failure.

Imagination in preparation. Throughout the preparation, but increasingly as you proceed, utilize imagination, "the instrument of reality." See in your mind's eye the persons, things, acts, and conditions with which you deal. If you are trying to understand a person, vizualize him as clearly as you can; not as a mere *homo,* but as tall, sandy-haired, ruddy-complexioned, wearing a sack suit, etc. And you should acquire the needed information for imagination to work upon. Also, you must give imagination time to work. Encourage sound images, if sound has a part in the reality you are considering,—as in treating of a battle. Give free rein to your motor imagery. Sometimes you can best realize a situation by imaginatively putting yourself into it, taking part in its action and conversations. Sometimes a single image will suffice; again you will be helped by elaborating a situation in detail, even working out a sort of drama. Sometimes it is important that the imagery be as true as possible to fact, as when an engineer is striving to make clear to himself and to his audience of capitalists, the situation of a proposed water power; but more often it is sufficient that imagination build forms approximately and essentially true to reality, true in impression. In no case should imagination be permitted to produce what is essentially untrue.

To be more concrete and specific, let us return again to your speech on Lincoln. You will readily find numerous pictures and descriptions from which you can construct

his appearance. There is also a wealth of anecdote about Lincoln, touching every phase of his life, the most ordinary features as well as the most important; and these will enable you to know the man. And you must know him as a man in order to understand him as an orator or as a statesman. You can come to know how he acted, how he talked, the changes of his countenance from mirth to sorrow; to know him, in short, so that were it possible for you to meet him in the flesh, you would feel like saying, "Good morning, Mr. Lincoln!" Let us have no mistake about this: I do not mean that you should merely know certain facts about Lincoln, but that so far as your peculiar mentality permits, you should *realize* Lincoln; not merely know that his face would change from mirth as he told a story to sadness as he felt again the burden of the war, but see the change take place.

I have emphasized getting acquainted with Lincoln, because the personal aspect is most liable to be neglected by the beginner. You will, of course, try to realize the great situations in which Lincoln was placed. Suppose you are studying him as a speaker: after you have some knowledge of his career as a whole and have acquired personal acquaintance with the man, you may take up the data relating to his early speeches. You may see him making speeches on a literal stump, while the other hands hoe the corn; you may hear him at the village store, telling stories, arguing politics, and gaining something of his later power to hold attention, to make clear arguments and to expose fallacies. You may see him pouring over scanty documents of American history; and later arguing with consummate logic and eminent fairness in the courts. If you are giving special attention to the Lincoln-Douglas debates, you cannot understand these or feel their significance unless you first understand

and feel the situation in state and nation into which they fitted. You will wish also to realize the immediate settings of those debates. See the places in which he spoke, take your place upon the platforms, gay with flags; look over the groves, the people who come driving ten and twenty miles in farm wagons, frontiersmen and children of frontiersmen, making a holiday, but yet serious in their realization of the crisis, thinking men and women who can rise to the high level of argument to which Lincoln calls them.

I cannot carry this farther without taking undue space. The events can be found vividly pictured for us by biographers and in historical fiction.[1] You may study the First Inaugural Address, the Gettysburg Address, the Second Inaugural and Lincoln's other speeches as you have the debates.

You will see that in all this work you will need facts and more facts; but quite as much, judgment and imagination to enable you to get at the truth and to realize the truth about Lincoln. With such study as is suggested you can develop such a conception that you will be able to speak of Lincoln with a verity and a personal interest that will go far toward putting you on an equality with those who knew Lincoln face to face; perhaps, with a more just estimate.

Preparing a more abstract subject. If one is speaking on such a subject as arbitration, the teachings of this chapter are still more needed. The young speaker is prone to deal with such subjects with too little basis in concrete facts; and consequently too shallow understanding and interest. Having but a second-hand enthusiasm

[1] See, for example, Churchill's novel, *The Crisis*. Herndon gives an intimate view of Lincoln, his law partner, but is not always reliable. For a basis of study take the large work of Nicolay and Hay. You may well read also general histories of Lincoln's time and the lives of his contemporaries in order to correct the views gained from his partizans.

for arbitration, or worse, a mere hope that the topic will do for a speech, with scanty data drawn from a shoddy magazine article, he makes but a conventional, and probably a muddy, speech. A man of large knowledge of history and long diplomatic experience, like Andrew D. White, will find little trouble in fixing his mind on arbitration. For such a one there are so many phases, relations, applications, so many men who have advocated or condemned, Hague conferences, signs of the times,—such a wealth of thought material that the topic is likely to tyrannize over attention. The young speaker has no such advantage; but by proper handling of the material which he can find, he can change arbitration from an uncertain object of attention, drifting for lack of mooring in his mind, into a strong, clear concept.

Again, he should make his preliminary analysis of the subject, his search for information and the opinions of others, and sift, compare and relate, until he has a well organized body of experience and clear ideas. Again, he should link his new ideas to his established interests, in politics, in economics, in social science, in morals, in religion; and in these fields to his special interests, as in eugenics. And again he should transmute the lifeless data into living forms. By true imagination he should realize the effects of war, upon the battlefield, in the homes of the people, in exhaustion of resources, and in deterioration of character; and no less should he realize the working of his proposed plan. Given this sort of preparation, carried out in sufficient detail, a young man can earn the right to speak; and he will speak with neither listlessness nor declamation, but with grasp and sincerity.

I take pleasure in inserting here another paragraph from the examination paper quoted before in this chapter. We may note

that the writer has in mind a considerable knowledge of the pyramids, that this knowledge has been linked to his dominant interest, engineering, and that his imagination has done what he says it should do.

"Suppose we were making a speech on the Construction of the Pyramids of Egypt. . . . We may never have even seen them. However, if we bring imagination into play, we can picture the vast armies who built them, the huge, cumbersome carts used in carrying the stones, the hundreds of sweating, babbling slaves who were made to haul them, the harsh overseers who drove the slaves on to work, the inclined planes up which the stones were dragged by sheer might; and in time we could make the whole scene be so real to us that we could almost imagine ourselves to be the designers and engineers. In this way the subject would be made alive to us, and when we talked it would be with the conviction that we were talking on *something we knew about from our own experience*, and not something taken out of a few dusty old books and here merely something to talk about."

Expression during preparation. In working over your material, a method you will naturally employ to some extent is to be encouraged,—that of talking and writing on the subject. Write out your ideas quite regardless of the final form they are to take. If you write from several different angles at different times, so much the better. As you learn a forest by going through it in many directions, so you may learn a subject. To change the figure, make many different cross sections. Some will find talking the subject through to the imagined audience better than writing. The disadvantage of talking is that it is likely to be less clear and orderly than writing. On the other hand, talking helps one more to feel the audience in advance; and also the talks are not preserved. The early written drafts ought to be put resolutely in the fire.

Work not wasted. It matters not that much you have learned and thought out cannot be used in your speech; no truth learned need be considered useless, though some truths are more important than others and more pertinent to your purpose. All go to build up the concept in your mind. You gain in mastery as well as in inter-

est, and become able to speak with a clearness, a sense of proportion, a discrimination, and an earnestness which constitute the charm of a speaker who is "full of his subject," as contrasted with one of shallow knowledge. We cannot always explain an impression, which nevertheless grows upon us as we listen, that a speaker has nothing back of what he says, that he has exhausted his fund.

"That man," said a keen student of a young lecturer, "seems to me to pump himself dry every day; he has to fill up again over night." In contrast, I have a friend who, when he talks of mediæval history, seems to be quite as much at home as in this present age; and he speaks of historical characters as of intimates of whom he might tell us no end of good stories. He makes even an ignoramus interested.

A Princeton graduate tells of a lecture in which Professor Woodrow Wilson was saying to his class that Gladstone could make any subject of interest, even a four-hour speech on the "budget." "Young men," exclaimed the professor, "it is not the subject that is dry; it is you that are dry!" Not unrelated to Gladstone's power of interesting audiences are the facts that he had wonderful stores of knowledge on a great diversity of subjects, and that he had also a remarkable ability in "getting up" a special topic.

We all like to hear the speaker who has known the hero he eulogizes, or has been through the experience he describes, or has fought for the cause he advocates; because, as we say, "his subject means something to him." There is a sense of reality and a ring of earnestness rather than forced interest. It is in experience that the older speaker has an advantage over the younger, whose flashy enthusiasm is much less impressive than the quieter words of the veteran. This advantage cannot be entirely overcome; but the man who knows and who is in earnest will be listened to whatever his age.

Give time to your work: begin early. "The longer one does attend to a topic, the more mastery of it one has." We have considered at length the means of prolonging

and developing attention. It remains to be said that not only the time spent in actual work counts, but also the mere length of time you carry your topic in mind. Select your topic as early as possible and give it time to "bud and sprout and grow," time for the relationships to clear up, and for the processes of assimilation to complete themselves, give time for the "unconscious cerebration," or in homely phrase, for the matter to "soak in"; and especially give time for imagination to work.

We may appropriate what Oliver Wendell Holmes makes the Autocrat say[1] of conversation: "Talk about those subjects you have had long in your mind. . . . Knowledge and timber should n't be used till they are seasoned." When you have put an idea in your mind and return to it after an interval, "you do not find it as it was when acquired. It has domiciliated itself, so to speak,—become at home,—entered into relations with your other thoughts, and integrated itself with the whole fabric of the mind."

There is another good reason for starting early in the fact that once we have set our minds for a certain topic, materials and ideas seem to flow to us from every direction. They existed all about us before, of course, but we did not notice them. We find articles and books on the subject when we are looking for other matter, and from the commonest experience we may draw a valuable illustration. Good illustrations are highly important in speech-making and exceedingly hard to find when wanted. Other materials we usually can find by systematic search, but the right illustration may elude us. If we discover early what sort of illustrations we need, we have a better chance to find them by good luck.

We should begin early, also, that we may the better criticize our own work. We all know that after struggling over a piece of composition, or other constructive work, we are not immediately in a position to judge it.

[1] *The Autocrat at the Breakfast Table*, p. 138.

Put it aside for a time, and we are better able to "size it up." And we shall find that it is with extreme difficulty that we get any genuine criticism except our own.

Failure to begin speeches early is one of the commonest causes of poor speaking, especially in class work. Students often feel that it is all the same if they put in the due amount of work in a hurry as late as possible; but they deceive themselves. In the hastily prepared speech there is lack of assimilation, of clear order, of sureness of touch, of the sense of reality. Moreover, the speaker who has hurried his work at the end will be nervous, and will lack good control of his thoughts. Whatever amount of time you have for the preparation of a speech, **use part of that time as early as possible.** You will get a better return on the time and energy spent.

These teachings are practical. "But," demands a voice, "how much time do you think we can give to the preparation of a short speech? We have something else to do!" I beg your pardon; I thought you wished to make a good speech, the best you are capable of. Of course, those who wish to learn how to make a speech with nothing to say, have no use for the doctrines of this chapter. I have been speaking of thorough-going preparation. It is true that such preparation may take a long time. When great speeches have been made with apparently little preparation, as in the classic instance of Webster's Reply to Hayne, they have really sprung from years of study, discussion and experience, in which materials have been amassed. "Young man," Webster is reported to have said to a conceited youth, "there is no such thing as extemporaneous acquisition." Not only have materials been amassed, but, what is quite as important for the purpose, they have been formulated over and over again, and in different ways.

Grady, we are told, rose to make his speech on the New South, which gave him fame in a night, without knowing what he would say. In the first place, one simply does not believe Grady so foolish as to come to this important event without careful thought of matter, arrangement and form of expression. He probably left until the occasion decisions in regard to which of certain points and illustrations were best suited to the spirit of the hour, how serious he might be, how strong and open his appeal; it may be that with his experience he trusted in part to the moment for the phrasing of his thoughts. But as to what he wished to do and what means he had to use, he was no doubt clear in advance. In the second place, Grady had been thinking, writing and speaking on his subject all his life. It was the one topic to dominate the thought of a man of his temperament and generation in the South. His position as editor of an influential Southern daily also kept him discussing this theme.

It is true that speakers unprepared may sometimes have brilliant inspirations, just as one may sometimes find gold when only out for a walk; but usually inspirations come to those who make ready for them. They are the product of preparation. We find on investigation that most of the stories of unprepared successes are apocryphal. They are like the stories of the brilliant passing of examinations without preparation. The thing is done; but nine stories out of ten are, not to be harsh, brag, and the other case is not a safe precedent for the average student.

Granted that the foregoing suggestions cannot be carried out ideally in all cases, still it is better to know what can be done, in order that we may work wisely and not fail to work for lack of knowledge of something to do. After all, much can be done even in a short time, by working on the right lines. We may not be able to become specialists on all our themes, though that would be desirable; yet we may approach the specialist in having a considerable body of knowledge and in having this well analyzed and synthesized. We should note, too, that it is better to make a few good speeches than many

poor ones. If we cannot have some degree of mastery of our topics, we had better keep still.

There are several encouraging features. In the first place, the class of speakers for whom this book is written, having lived a considerable number of years, should not be entirely empty-headed or without experience. They should begin with their established interests, the things they know about. To return to Lincoln, Americans of college age should know a good deal of American history, should understand something of the great struggle between the North and the South, and they should know a good deal about Lincoln. So they should have a pretty good foundation to build upon. Unfortunately many college students have very little historical knowledge; but there are thousands of good subjects, and many of these are very close to the interests of young men. Generally the topic one does know about and is interested in, or some offshoot of it, will serve for a speech. (See chapter on Selecting the Subject.)

But, as was said before, even if one must take a theme for which he has little foundation, still the case is not hopeless. One should in any case choose a subject worth thorough study for its own sake, and thus secure a double return for the work done. This does not mean the subject must have to do with the foundations of the earth; but still it should be something one will be glad to know about later.

Another encouraging circumstance is that not every speech need be made in a new field. Any subject has many phases, any one of which is likely to prove more than sufficient for a speech, provided the speaker is well informed. The desire to range superficially all over a large subject is evidence of ignorance. Having spoken on one phase of a subject, next time the speaker may take

another phase of the same subject, and he will find that the previous study proves helpful. Knowledge, mastery and interest will grow; the speeches will be better and the incidental culture greater than if one touches superficially many fields. This presumes, of course, that the speaker will make real progress each time he speaks, and not go on repeating on the basis of his first preparation. A man may do a great deal of speaking throughout a long career, without tiresome repetition, yet use but few themes and those related. Nearly all that Webster said in his many speeches, if we except those incidental to his law practice and the routine business of the Senate, and including much in those, could be grouped around one theme, The Constitution. A man gains more reputation and produces more effect by limiting his range.

On the platform. So far we have dealt with preparation, though the effect upon delivery has been one of the objects in view. When preparation is right, the prospect for good delivery is encouraging. It has become possible, even probable. It is nearly always true in speaking that, in the phrase quoted from Helmholtz, "other powerful impressions are attracting us away." The clearer our understanding and the stronger the hold of our ideas on our attention, the easier it is to think on our feet and to speak our words with full and definite "consciousness of meaning." Stage fright is far less likely to attack one whose thought is clear and vivid and based upon ample foundations. While the preparation urged in this chapter does not insure "talking with the audience," yet a well developed interest and the feeling of having something to say, are likely to create a strong desire to reach one's hearers.

Imagery during delivery. Just how much imagery there should be in a speaker's mind during delivery, no

one can say; but we can say that, while imagery should not be forced, it should be encouraged for the sake of added vividness. If the sentences deal with objective realities, persons, objects, events, then a great deal of imagery should be present; for one can surely describe better to others what he himself images. Moreover, abstractions can be translated into concrete forms, and this translation is often needed. Such a sentence as this from Carlyle (see selection at end of Chapter XIV, entitled Await the Issue), "One strong thing I find here below, the just thing, the true thing," may need some image like that of a rock defying the sea, in order that the speaker may get the feeling of assured strength that the sentence contains,—the same effect we get from an expressed metaphor. Imagery enhances feeling. Of course, much that has come into mind during preparation must drop out, having served its purpose of putting meaning and feeling into our ideas and words. There should be no attempt to force the mind as one speaks to form some particular image, unless for the purpose of accurate description. The mind should be left as free as circumstances permit; but if in preparation the "thought movement" has been gone through repeatedly, with appropriate and helpful imagery encouraged and inappropriate and distracting imagery inhibited, imagination will tend to be helpfully active during delivery, especially if the speaker is duly deliberate. In practice speaking before public appearance, one may well definitely strive for the formation of distinct and appropriate mental imagery.

Staleness. When one has to repeat a speech several times, he should find it growing in interest and improving in expression. This will be true if his knowledge grows and his thinking continues. But if one does find

himself stale, the best way to freshen interest is to repeat the steps of the original preparation, going over the data, the analyses, the concrete situations, utilizing imagination; and also finding new data, new illustrations, new applications, combining the new with the old and doing more thinking. Very easily this could be done to-day with speeches on peace and war. Often it is best to prepare a new speech, approaching the subject from a new angle, and thus avoiding the dangers of new wine in old bottles and new patches on old cloth. The process will compel fresh thinking, and that is what is needed.

Often a student in preparing for a speaking contest begins to lose interest in his speech. He is sure to do so if his preparation has not been genuine, if it has been too much a matter of form and is not based on conviction. The standard prescription is: Go fill yourself with the subject; read about it, talk about it with those who know; forget your speech and ponder your subject until you really want to speak because you have a message. If the speech will not bear this treatment, or if the student is not capable of following the advice, his case is hopeless; though he may make a very pretty speech.

Conclusion. In this and in the preceding chapter I have put great stress upon a truism,—that a speaker should have a mastery of his subject before he speaks. Perhaps as an abstract proposition, few would question this truth; but practically the need for emphasis is great. Truisms often suffer neglect. There are a few whose ambition it is to succeed in public speaking by mere tricks of delivery and a few smart sayings. There are many who, though sincere, yet do practically ignore the truism, through both indolence and training. From the lower grades up, they have been copying matter from books, with a little condensing and rearranging, but with little assimilation, and handing it in to satisfy the unceasing

demand for compositions and "papers." The emphasis here put upon the principles and methods of preparation is due to long experience in attempting to teach college students to speak in an interesting, effective and sincere way.

CHAPTER V

EMOTION

We should now give special attention to a subject that is much involved in Chapters III and IV; that is, feeling or emotion. For our purposes we may disregard the psychologist's distinction between these words.

Importance of emotion. One often meets a prejudice against the very words *feeling* and *emotion*. This is due in part to a misuse of them. The prejudice is often really against excessive emotion, against control by emotion in defiance of reason, or against the over-free expression of emotion. Perhaps a better word to express the thing objected to is *sentimentality*. Emotion is a constant factor in our mental states, unless we reach absolute indifference. To be withou emotion, indeed, is to be without interest, without happiness as well as without sorrow, without desires good or bad. Even our *reasons* are usually emotions. Whether we act for the sake of "fat" war contracts or for love of country, whether we seek selfish pleasure or die for a friend, whether we decide for "a short life and a merry one" or for a moral, temperate career, and whether we do our work or go to the game,—in all cases we act, if we are acting beyond the range of habit, under the control of emotion. It makes no difference that we may call our emotion a reason or a motive. Even the man who prides himself most on living the life of reason must, if he be a true philosopher, be led by one master emotion,—love of

truth. We should fix in our minds the fact that emotion, as such, is neither good nor bad; that a particular emotion may be good or bad. Also, emotions may be violent, moderate, or weak in their expression. The man who loses himself in the study of minerals may be as truly emotional as one who cheers for Alma Mater. Emotion has no necessary relation to either whoops or tears.

Emotion and sincerity. To say the speaker should feel as well as think, is not to say that he must be sentimental, or speak with "tears in his voice," or exhibit any extreme whatever, except in the rare instances when extreme expression is the fitting response to the ideas expressed and the situation faced. On the other hand, when a speaker represses himself for fear of being insincere, he forgets that the pretense of indifference is no less insincere than the pretense of feeling. We should not only mean what we say, but say what we mean; and this includes emotion as well as thought. Sincerity demands responsiveness to the moods and feelings expressed. It does not ordinarily demand excitement in expression, for ordinarily one is not expressing excitement. Sincerity is usually calm though earnest; but there are times when calmness is the worst of affectations. Self-control is good and necessary: but indifference and repression are not only insincere; they mean failure as a speaker. Even though the subject-matter be as cold as a demonstration in geometry, the speaker should not be indifferent. There is always at least one appropriate emotion,—the desire to reach one's hearers. In the nature of things, few speeches are cold; they deal for the most part with warm human interests and range through the whole gamut of emotions.

Emotion necessary to the speaker. A speaker should

feel what he says, not only to be sincere, but also to be effective. It is one of the oldest of truisms that if we wish to make others feel, we ourselves must feel. And it is frequently important to a speaker that he should make others feel, make them care about the causes he presents and desire the end he seeks. We know we do not respond with enthusiasm to an advocate who lacks enthusiasm. And quite apart from response, we do not like speakers who do not seem to care. We like the man who means what he says.

Emotion not to be assumed. It may be that some actors go through their parts cold; and we may even admire the more their consummate skill. But a speaker is not an actor; he is not playing a part. He is expressing himself; and the suspicion that he does not care about what he is saying, that he is not sincere, is fatal to his influence. And if a speaker is not sincere, he is almost sure to betray himself. There are subtle effects upon voice, the tones and the accent, which only the most skilled actor can control, but which the simplest man can feel. There is a man, rather prominent in public life for many years, who is called a great orator. Nature gave him a voice of such quality that his mere "Ladies and Gentlemen" sends a thrill through his hearers. He has held many an audience spellbound for hours; yet his influence has been notably small. It has rapidly dwindled as his reputation for insincerity has grown; for even though one may trick an audience once or twice, he cannot continue to deceive. For the average speaker, lacking a high degree of skill, deception is impossible.

It is true that we sometimes hear men delivering with seeming earnestness, truths with which their practice does not square; but the contradiction is more apparent than real. Men often do believe earnestly in virtues which they do not practise. The drunkard, when sobered up, believes, and no one has better reasons for be-

lieving, in the virtue of temperance. Men rarely speak with a tone of conviction without, at least for the time being, believing what they say. Of course, no intelligent hearer is deceived by mere loudness of tone, redness of face, or extravagance of gesture. And, of course, no honest man will desire to gain the skill to deceive successfully.

Can a speaker command his feelings? Feelings are most difficult of control. They will not bear watching; nor can they be commanded in the sense that one can say, "Go to, now, this is a patriotic occasion; I will therefore feel patriotic!" What then is the speaker's case? Must he wait till feeling comes along to move him out of his indifference? This would do, perhaps, if he could speak always on great occasions, or before inspiring audiences; but he cannot. Nor does he speak just when he feels like it; but most often on some conventional occasion, often without any inspiration, without any initial inspiration, at any rate, from occasion or audience. He looks into faces which at best express only mild curiosity. Consider the faces with that "do-your-duty-and-go-to-church" expression which the average preacher has to confront. On most occasions, if there is to be life, interest and enthusiasm, the speaker must arouse them. There are, of course, audiences and occasions which stimulate the speaker, but these are the exceptions. Again, while the speaker usually does well to begin quietly, still he must be thoroughly alert and prepared in spirit at the start; he cannot afford to waste the initial interest of his hearers. What, then, can he do to prepare himself emotionally for his address?

He can refrain from repressing his feelings. Many a young speaker will find by introspection that by a feigned indifference, assumed to cover embarrassment or because of a foolish fear of being thought to "put on," or by a habit of repression, he is actually killing off his emotions

Express emotion and it grows; repress it and it dies.

He can positively encourage emotion: by physical means. Instead of repressing his tendencies to feeling, the speaker should arouse himself, throw off the air of indifference and take on alertness. "Setting-up exercises," and especially deep breathing, give a good start. Physical earnestness is an important condition of mental earnestness. This is beyond dispute.

The James-Lange theory of emotions. The statements of the two preceding paragraphs find support in the theory which holds that "the feeling, in the coarser emotions, results from the bodily expression." To quote Professor James:[1]—

"Common-sense says, we lose our fortune, are sorry and weep; we meet a bear, are frightened and run; we are insulted by a rival, are angry and strike. . . . The more rational statement is that we feel sorry because we cry, angry because we strike, afraid because we tremble. . . . Stated in this crude way, the hypothesis is pretty sure to meet with immediate disbelief."

But Professor James proceeds to give an argument, too long and technical to be quoted here, which has convinced many. The theory that the emotion is "nothing but the feeling of a bodily state, and it has a purely bodily cause," is difficult to demonstrate by experiment; for[2] "the immense number of parts modified . . . makes it so difficult for us to reproduce in cold blood the total and integral expression of any one emotion. We may catch it with the voluntary muscles, but fail with the skin, glands, heart, and other viscera." Now, if the theory be true, a corollary should be that any voluntary manifestation of an emotion should give us the emotion itself.

[1] *Briefer Course*, p. 375. [2] *Idem*, p. 378.

[1] "Everybody knows how panic is increased by flight, and how the giving away to the symptoms of grief or anger increases the passions themselves. . . . In rage, it is notorious how we 'work ourselves up' to a climax by repeated outbursts of expression. Refuse to express the passion and it dies. Count ten before venting your anger, and its occasion seems ridiculous. Whistling to keep up courage is no mere figure of speech. On the other hand, sit all day in a moping posture, sigh, and reply to everything with a dismal voice, and your melancholy lingers. There is no more valuable precept in moral education than this, as all who have experience know; if we wish to conquer undesirable emotional tendencies in ourselves, we must assiduously, and in the first instance cold-bloodedly, go through the outward movements of those contrary dispositions which we prefer to cultivate. The reward of persistency will infallibly come, in the fading out of the sullenness or depression, and the advent of real cheerfulness and kindliness in their stead. Smooth the brow, brighten the eye, contract the dorsal rather than the ventral aspect of the frame, and speak in a major key, pass the genial compliment, and your heart must be frigid indeed if it do not gradually thaw."

Did you never begin to speak mildly your displeasure, and suddenly flame out into denunciation; or to express approval and find yourself running into extravagant praise? "I did n't mean to say all that," you explain ruefully, "but my tongue ran away with me." And do we not all know how laughing freely increases one's sense of humor?

It should be said that this theory of emotion has not been generally accepted in its entirety, though most psychologists admit it contains a large measure of truth. It undoubtedly contains an important suggestion for us, seen especially in the last quotation from James. We have some control over our feelings, in a physical way; we can at least prepare for them and encourage them.

[1] *Briefer Course*, p. 382.

Action and expression increase emotion. Act bold and we shall tend to feel bold; act interested and we shall tend to feel interested. But perhaps the most valuable lesson we can draw from our consideration of the relation of action and bearing to emotion, is just this: By means largely physical one can bring himself out of indifference and establish a mood of alertness and responsiveness to the emotions of one's speech.

The speaker can develop emotion from ideas. Having gained a valuable suggestion from the James-Lange theory of emotion, we are still glad we do not have to accept it fully, but may retain our belief that emotions spring directly from perceptions and ideas. To what extent these may arouse emotions in a given instance, depends of course upon what they are, upon what we are and upon how they are related to our experiences; and also upon how vivid, recent and oft repeated these experiences have been, and upon the way in which the ideas are presented to our minds. The more concrete their presentation and the more vivid their imagery, the more ideas tend to arouse emotion. In other words, emotion will be the natural result of much of the work urged in the two preceding chapters, which might well be reviewed at this point with the thought of emotion in mind.

The term **associations** will prove useful in this connection. We may say that the feeling which is aroused by a word or an idea depends greatly upon the associations one's mind has for it; upon what has been attached to it by observation, study and experience. *Home, flag* and *mother* are examples of words notably strong in emotional associations and therefore tending to arouse vivid imagery and strong feeling. It is evidence of their force that the words instanced are greatly overworked for the purpose of evoking feeling.

It should be plain from the preceding chapters that we are not limited to actual experience for associations. To the youth who has lived the ordinary protected life, the idea of justice has little emotional significance. He will tell you he knows what it means, that he believes in justice for all, he will readily subscribe to any maxim about justice; yet the idea has little meaning for him and his voice lacks the ring of conviction. But suppose he has suffered injustice, or is of a people that has suffered injustice; then the idea will possess him and he will speak with an accent that leaves no doubt of sincerity. I have in mind students from Porto Rico and the Philippines, who believed their countries wronged by the United States. But suppose, again, the youth has been stirred by the wrongs of others and has fought for justice to an individual or a class: then also the idea may command him. Or, again, let us suppose he has read history until the long struggle for human rights has become real to him: then, again, though the interest may not be so keen and enduring, it may still be commanding.

What to do. Go over the thought material of which your speech is composed, considering the importance of the issues involved, their practical bearings, illustrations from history and experience, especially those warm with human interest; bring the matter home to yourself in the most familiar and intimate way. Imagination has a great part to play here; for it is the spring of sympathy, —the means of "putting yourself in the other fellow's place." By means of visual, auditory and motor imagery put yourself into the very situation discussed, and you will feel the struggle, the triumph, or whatever emotion the situation contains. In general, do the work outlined in the preceding chapter.

Analysis and feeling. It is desirable that there should

be some interval between the analytic part of one's preparation and the delivery of the speech. The analytic frame of mind is cold, for analysis is largely a process of abstraction; and abstraction has as little as possible to do with words of vivid imagery and emotional association. The speaker should be able to make a cold, clear analysis of his subject; but he should pass from this stage of work to another in which he feels as well as understands his ideas.

The time element. In considering feeling we are again impressed with the need of taking time in preparation. Feeling is not to be coerced; it is to be developed from the thought as it is worked over and assimilated. Only through assimilation can there be genuine feeling, with the requisite self-forgetfulness and abandon. When a man speaks out of earnest feeling without prolonged special preparation, as in the case of Grady referred to in the preceding chapter, it will be found that back of the speech lies long experience.

Balance of thought and feeling. A speaker who makes his study of Lincoln, arbitration, or the "honor system," in the ways before urged, will not lack sincere feeling. At the same time, since the work outlined will give grasp of his subject, he will not be unduly swayed by feeling. The ideal condition of the speaker demands **strong feeling controlled by clear thinking.** But this is the condition which makes a man strong in all sorts of activities,—feeling for motive power, thought to control and direct. The mental machine is useless if either is lacking.

The hours immediately preceding delivery. When a speaker is to make an "effort," he should take pains to come upon the platform physically and mentally fit. He should, if possible, have a pleasant restful day, with enough occupation to keep him from worrying. He

should not tire himself with a great deal of exercise. Well-meaning friends and committeemen who may wish to entertain with sight-seeing or heavy dinners, should be firmly discouraged. Each speaker should learn, by observing his experience, what course of action is best calculated to bring him on the platform with energy on tap and nerves at peace; and to avoid whatever in the way of eating, drinking, or smoking is likely to make his mind sluggish or his voice husky. It is generally best to avoid eating within two hours of the time of speaking.

Some will find it to their advantage to spend the time immediately preceding the speech, say the last hour, in special preparation. They may need to bring themselves to physical alertness, to gain poise and command. Exercises will aid in this; and especially deep-breathing exercises will do much to check nervousness (for they demand good control of the nerves), to relieve throat constriction and to help the speaker "find his voice." Such exercises take a speaker's mind off his worries, if he has any. Nervousness over speaking is not due so much to the fact that public speaking is such a fearsome thing in itself, as to worry about it. It is not desirable, however, that a speaker should be as cool as the proverbial cucumber; only that the necessary nervous tension should not be so great as to destroy self-control. And here we may note another application of the James-Lange theory: If a man act as if he were courageous, alert, at ease, and he will tend to feel so.

Often it is best to keep one's mind off one's speech during the day it is to be delivered; and in particular to avoid fussing over its structure and wording. At times, it is helpful to read and think on the subject, "pumping one's self full of it." This presumes, of course, that

preparation has been completed. Shortly before speaking it may be a relief to run over the thought of one's speech to assure one's self that it is clearly in mind and to get into its mood. The conclusions and purposes of the speech should especially be considered to guard against yielding overmuch to the superficial aspects of the occasion.

A colored student preparing to take part in a speaking contest, with a speech which was a plea for equal opportunity, kept saying, "I am not out for the prize; I am going to speak for my people." And he did, with great force and sincerity.

Obviously there will be many circumstances under which some of the foregoing suggestions will be useless, or even unwise. But it is not unwise to take note of the fact that just as the athlete must not only know his game, but must come on the field in fit condition, so should the speaker not only know his subject, but also come upon the platform in condition to do his best.

Emotional drifting during delivery. By drifting is meant continuing in one mood regardless of the character of the ideas expressed. The effect is as incongruous and monotonous as that produced by a certain fiddler who played always on one string. Many a speaker needs to guard against working himself into a strained, excited mood in which he gives neither himself nor his audience relief. The resulting monotony is as truly monotony as that of one who never warms up, or one who speaks always in a gently complaining mood. I have in mind a preacher of some note who, about five minutes from the end of his sermons, invariably drops into a low, supposedly solemn tone of exhortation, and this quite regardless of the character of his concluding remarks. Such habits are easily acquired, especially when one speaks often under the same circumstances. All such

tendencies are to be fought by keeping constantly alert on the platform. It is also well for a speaker to watch his speeches to see that he does not encourage such habits by writing always in one vein. If he extemporizes much the danger of following habit is still greater; and he should either occasionally write a speech or have a stenographer reveal to him his tendencies.

Emotion of the audience. The treatment of this topic will be reserved for the chapters which deal with interesting, persuading and convincing audiences. The emotion of the speaker will also receive further treatment in those chapters.

Gesture. It will be well, at this point, to take up the first part of the chapter on gesture (so far as the "Second Stage of Gesture Training"). The subject is closely related to emotion.

CHAPTER VI

ATTENTION OF THE AUDIENCE—INTEREST

Turning now to the more definite consideration of audiences and the adaptation of speeches to their needs and capacities, we shall, in great part, be developing and re-applying principles already familiar in the preceding pages. Plainly enough, in dealing with audiences interest and attention are of primary importance; yet you may be surprised to learn how constantly these are the major considerations.

No classification of topics in this discussion seems entirely satisfactory; but we shall find most helpful an analysis based upon the speaker's purposes. A sufficient reason is the opportunity this analysis offers for emphasizing the fact that speakers have purposes.

Importance of considering the speaker's purposes. Much poor work is done because the real purposes of public speech are forgotten, while primary stress is placed upon form. Form needs attention, but it can be safely studied only in subordination to purpose. Strange as it may seem, the audience is often forgotten. The results are affectation and ineffectiveness. We must think of form always as a means to an end,—the impression desired upon the audience.

But the trouble does not always arise from too much attention to form; it may exist together with too great indifference to form. Self-centeredness is perhaps the chief reason for indifference to audiences. One who has

occasion to observe is often astounded at the indifference of speakers to the thoughts and feelings of their hearers. Presumably these speakers have a hazy purpose; but completely wrapped up in their own processes, intolerant of the opinions of others, lacking sufficient imagination for a sympathetic understanding of the kinds and conditions of men and of the motives which move them, they go their own way unaware of response or lack of response. Sometimes we say their speeches "smell of the lamp," but the trouble is not that they have studied, but that they have failed to prepare with definite purposes and audiences in mind. If a speaker keeps clearly in mind that he is going before a certain kind of audience to seek certain results, the chances are good that he will make a proper selection and arrangement of material, adopt a style of composition suitable for the platform and speak in a direct manner.

The young speaker should take this exhortation to mind his audience very seriously. He is prone to think that his hearers will understand whatever he says, however complicated; that they have no emotions, and that they will attend simply because he speaks. He rarely considers the best method of approach or of awakening interest. From the very first he should treat his class, if he is in a class, as a real audience, to be interested, convinced and persuaded; and the class should listen as a real audience, not as a body of critics. The student should also embrace opportunities to speak before other audiences, where the thought of manner will not be so prominent and where he may have a more real purpose to accomplish.

There may be some with an almost instinctive knowledge of the nature of audiences. These, if sufficiently endowed otherwise, are the "born orators." But most of us need to work out of our embarrassment, our self-centeredness and our false notions, till there some day comes to us a sense of what speaking really means. Then by study of human nature and by practice, we may learn to influence audiences. If through plenitude of endowment, persistent labor and right opportunity, we come to master audiences, we shall be orators.

What the speaker's purposes are. I shall consider the speaker's purposes to be: 1. *To interest*, 2. *To make clear*, 3. *To induce belief*, 4. *To influence conduct*. Now any one of these purposes may be a speaker's final object on a given occasion; or may be a subsidiary purpose, a means to another end. Thus interest and clearness must be sought in any speech. In many instances belief must be won before conduct can be affected, and we shall find that in most cases the processes by which conduct is affected must be employed before belief is established. Again, exposition and argument may be employed to interest.

Interesting an audience. It seems strange that there is need of putting stress upon the necessity of interesting our audiences; yet we well know how common it is in conversation to talk on about our affairs, our ideas, our stupid adventures, our smart children, calmly ignoring the yawns of our hearers. This may explain why a student speaker will expound in detail before a class of juniors the peculiar advantages accruing to freshmen from subscribing to the college daily.

An audience always holds it a natural right to be interested; often it asks nothing more. The speaker himself may at times have no purpose beyond interesting; that is, entertainment.[1] More often the speaker has a purpose beyond this; but the demand for interest he must satisfy, for he must have attention. A "polite hearing" is rarely genuine; and very few members of the average audience will listen by sheer will power, nor is it desir-

[1] Entertainment has been made one of the general ends, and is an end proper enough. Phillips, who makes this classification (*Effective Speaking*, p. 63), treats it only with the "factors of interestingness." Interest is, of course, a much larger thing than entertainment. When we are interested in a pleasant way, with no serious purpose impressed upon us, we say we are entertained; but we may be interested in the most serious, even unpleasant, things.

able that they should. Applying Herbert Spencer's principle, "economy of attention," a speaker should aim to hold his hearers with a minimum of effort on their part; for whatever energy goes into mere effort to attend is lost to consideration of the subject-matter.

Another reason for seeking to interest is that few speakers are able to go energetically through a speech without evidences of response from their audience. Without such evidence one feels a great load on his spirits. It is sometimes worth while to take pains to interest a single person in order to have his sympathetic following; but unless a speaker has a majority of his audience following with easy attention, he cannot often do well. When practically the whole audience listens with keen interest he is drawn out in a wonderful way. Then he has "liberty."

There are times when the speaker has the advantage of an aroused interest in his audience. There are times when he can rely on this interest, even abuse it; but such times are rare, and even strong initial interest is usually easily lost. I have seen 2000 eager listeners, come together to hear a potential presidential candidate, bored into helpless irritation by an inept address. The young speaker will find few occasions indeed when he can safely ignore the means of interesting.

The speaker standing before his audience faces a very practical problem: How can he gain and hold attention? No matter how noble his purpose, how splendid his rhetoric, how sound his arguments, if he is not listened to. There they sit, his potential hearers; presumably most of them are willing to be interested: but unless they are interested, they will think of their own affairs, sink into bored endurance, or become restless. The speaker must grip their attention, right at the start, and he must hold it.

How can attention be won? In the first place, it does little good to tell one's audience that the theme is inter-

esting. Young speakers are constantly defending their dull efforts with, "They ought to be interested in that"; but the question remains, Are they interested? Is it only the speaker of high prestige with his audience who can depend upon the assertion of interest, even for initial attention.

We see at once that the question, What does interest audiences, is too complicated for brief and final answer. We can, nevertheless, establish a few principles and become intelligent in applying them to different situations. The most obvious suggestion is that we should have **something to say worth saying**; something not necessarily of vital importance, but at least worth considering for a few moments. The occasions are but few when audiences are willing to listen to sheer nonsense.

Fundamental interests. Certain interests common to most men, may be noted. When we speak of a man's interests we mean those things to which he gives his time, thought and labor; not merely those things directly necessary to existence and success, but also those which give him pleasure, or otherwise enlist his emotions. We put first *life and health.* The vast deal of matter printed nowadays on health presumably supplies a demand. But it is probable that men in general are more willing to give attention to the acquirement of *property* than to prolonging life. The pocket-book interest is one of the surest to which a theme can be linked. This interest is not limited to one's own pocket-book, but extends to all business. Witness the number of business stories in popular periodicals.

Men generally are interested in the means of acquiring *power and reputation.* But there are some who are still more interested in what pertains to *honor,* to *social welfare,* to the good of *country* and to *righteousness,* and to

other so-called *sentiments.* Again, men are interested in what touches their *affections,* as the education of their children. They are interested in all that gives them *pleasure,* as sports, music, drama, literature. In short, men are interested in whatever they are interested in, whatever arouses emotion; and the most valuable suggestion is one which will grow increasingly familiar; study human nature, study your audience. The chief use of such an incomplete list as the above, is to impress upon the self-centered speaker the truth that men are many-sided in their interests.[1]

The human interest. Carlyle says: "Man is perennially interesting to man; nay, if we look strictly to it, there is nothing else interesting." Terence, the old Roman playwright, brought forth thunderous applause with his line, "I am a man, and all human affairs are of interest to me." The interest of humanity pervades, of course, history, fiction, drama, social science, and many another interest; but still it is well to note that there is a strong interest in just "folks,"—men, women, children and babies. Personality is always interesting. So a speaker may find it of advantage to throw his material into terms of persons, persons with names and characteristics. Hitch your cause to the man who represents it. A newspaper man of wide opportunity for observation, recently declared that the public is never interested in reform, but in its heroes and especially in its villains. Elihu Root has said, "It seems sometimes as if our people were interested in nothing but personalities, and that we wanted a government of men and not a government of laws."

Consideration of these fundamental interests does not

[1] Those familiar with Phillips' *Effective Speaking* will see that I have drawn here upon his Impelling Motives.

carry us far; for we see that what will, in a given case, be interesting, will depend much upon audience and occasion and how and by whom the matter is presented.

Differences in groups. No one is likely to overlook the fact that a group of farmers may be interested in topics very dull to laboring men, and that both farmers and laborers may be interested in themes which will not touch a body of artists; but there are less noticeable divergencies which are no less important. One may sometimes hear city men talking to farmers on the assumption that all farmers are alike; yet fruit farmers may take no more interest than do artists in the tariff on wool. Speakers coming to our universities may be heard making painful efforts at classical allusions before engineering colleges. The obvious means of safety is to know your audience, its interests, its information and its habits of thought.

I referred just now to a presidential possibility who bored an eager audience. We had gone to hear him because we wished to know what manner of man he was, what his opinions and his tendencies were. He chose to read to us a dry, impersonal survey of the origins of the common law, without an attempt to link this history to the present day. It was, he explained, a paper he had prepared for a law school lecture. It may have been adapted to a convention of legal historians.

One reason for Mr. Roosevelt's success with audiences lies in his varied career, as son of an old New York family, Harvard student, politician, cowboy, historian, naturalist, hunter, traveler, rough rider, police commissioner, president and one forgets what else,—all giving him intimate knowledge of many kinds of people, of how they think, what their associations are, and what allusions and illustrations will appeal to them.

Variations of the same group. At one time an audience of laboring men may be chiefly interested in a great railway strike, again in the doings of the I. W. W., again in socialism, or the open shop. I do not mean to suggest that a speaker should always address his hearers on their

supreme interest of the moment; but only that he should be alert to the possibilities arising from special occasions and occurrences. A group may have also great *variations of mood.*[1] A body of economists in convention assembled may in the morning wish to hear discussions of taxation; in the evening at a banquet they may resent a heavy discussion. Ministers do not always wish to think of their duties; and college students may at times wish to hear of something other than athletics. Attention is caught by objects and ideas congruous with our present mood, be it sad, gay, business-like, critical, or what not.

The speaker's relation to audience, occasion and theme. The audience may wish to hear a speaker upon a certain theme because of some special advantage he possesses, as having taken part in the movement he discusses. Almost any audience would like to hear Peary or Amundsen describe their polar explorations, and yet might be greatly bored to hear one with no record of achievement speaking on the same subject, although he were well informed and actually giving a better lecture. Cornellians would not care to hear a freshman speak on the beginnings of the University; but they would like very much to hear Cornell's first president, Andrew D. White, tell of events of which he might use the words of Æneas, "All of which I saw and part of which I was."

A speaker should beware of attempting to discuss a subject of which he has little knowledge before a body of experts. If you have to give an address of welcome to a

[1] Those who wish a scientific starting point for study may take this from Pillsbury, *Attention*, p. 52: "The conditions of any act of attention are to be found in the present environment (objective conditions) and in the past experiences of the individual (subjective conditions). The main objective conditions are the intensity, extent, and duration of the stimulus. The subjective conditions are to be found in the idea in the mind at the time, in the mood of the moment, the education, previous social environment, and heredity of the individual."

convention of specialists, keep on safe ground. Do not think to make a hit by reading up in an encyclopedia. Probably what you read is to them exploded doctrine; at any rate you are sure to expose your ignorance. Painful also are those attempts to retail the history of a town to its inhabitants. Even if the speaker knows the facts better than the inhabitants, still they may not wish to hear them from a stranger, though they may relish references which show that the speaker knows something of their history. In any case, the speaker does well to ask himself whether he is the right person to present the proposed topic, not only from the standpoint of preparation, but also from that of personal acceptability. A labor audience may not think you qualified to speak on the closed shop, no matter how much preparation you have; and may even be prejudiced against hearing you, if, for example, they suspect you of hostility to unionism.

The age of a speaker is often important in the minds of his audience. "The idea of that young thing trying to tell us how to bring up our children!" exclaim indignant matrons when a freshly ordained preacher essays this theme. There is a pride in knowing one's own affairs, or the affairs of one's time, which may blind people to actual wisdom on the part of a speaker.

Ringwalt[1] furnishes the following suggestive comment and incident:

"A student may be better informed on a public question than a congressman, but the latter will get the invitation to speak; what a man may be expected to know weighs heavily. A young student who had gained considerable reputation as a speaker, was asked, with a number of distinguished men, to respond to a toast of his own selection at a banquet held on the birthday of Abraham Lincoln. Had he chosen to speak on Lincoln's political career, he would have been listened to with courtesy, but, by men who knew from experience the facts he related from histories, hardly with interest. He chose rather as his subject, 'Lincoln as a Master of English Style,' and scored the chief success of the evening. This

[1] *Modern American Oratory*, p. 38.

was the one theme about which he not only knew more than his hearers, but about which they all realized he *could* know more."

A student friend of mine was asked to address the Grand Army Post in his home village on Memorial Day. I will leave to you the questions: What should have been his theme, and how should he have treated it?

The general audience. So far we have considered special audiences, homogeneous groups. The interests of the general audience are less dependable. The more heterogeneous an audience, the more difficult to control and to "fuse" its members into one mood.

The preacher, for example, in his efforts to reveal the relation of religion to human needs, has a weekly problem hardly to be solved. Before him are children of very limited experience and understanding; people of the age of reliance on one's own strength, and those who have reached the stage where they feel peculiarly the need of support and consolation. Some preachers feel so keenly the disadvantage of an uninterested and restless element in the congregation, that they attempt a partial solution by preaching first a brief sermon to the children, who are then free to go home.

To appeal to each element of a mixed audience in turn makes sustained interest on the part of all improbable; yet this is sometimes the only feasible method. Varied illustrations and applications may be needed to catch the interest, now of the business man, now of the women, now of the factory workers; but all that is said should be at least intelligible to the great majority of those present, and no considerable time should pass in which any group is given nothing of interest. Sometimes a speaker of great prestige may venture to say frankly, "Now I wish the rest of you to wait while I talk to these merchants"; but unless the other groups can have some sympathetic interest in this special discussion, they will soon grow restless. And if the speaker be "talking over the heads" of any group, resentment may be aroused. If a speaker

in a college town especially addressed himself to the faculty members present, in a way which presumed them to be of superior intelligence, he might easily arouse the old town-and-gown hostility.

Indefiniteness is not necessary. Though the appeal to the interest of a general audience must at times be very broad, still it need not be indefinite. Though one has an audience composed of scientists, workingmen, teachers, farmers, philosophers and social workers, still all men are alike in many ways, and have in one way or another the same needs and the same human experiences, just as all catch the measles. "The Colonel's lady and Judy O'Grady are sisters, under their skins." The orator understands and shares the common human interests, and under all circumstances finds a common ground of interest and sympathy.

The complaint is sometimes made that speakers indulge too much in commonplace and platitude. The charge is true, just as it is true of those who write and converse. But critics should not be too strict, in view of the necessity of finding a meeting place for all sorts of people. At the same time, speakers do well to relieve necessary commonplaces with freshness of form.

In many cases, even with the most heterogeneous audience, no preliminary search for a common ground is needed; for all may be already interested in the same political issue, the same application of a scientific discovery, the same story of heroism, the same sanitary regulation, or the same high cost of living. I have seen an audience as heterogeneous as that suggested above, all fused into one splendid enthusiasm for the support of Governor Hughes of New York, in his demand that the state constitution should be enforced against race-track gambling.

Most of the members of the usual audience have much

in common in origin, tradition, prejudice, religion, experience, association, politics, and general information. They live in the same community, or have been brought together by common interests, or by congeniality. They can be expected to recognize certain allusions, to think at a certain rate, to know certain facts, and to respond to certain appeals. One can hardly hope to reach every member of an audience. How far the attempt should be carried, to what level in one's audience and to how many elements a speech should be addressed, are questions that cannot be answered except with reference to particular cases.

We turn now to consider means of interesting which are more or less applicable to all audiences.

Derived interest. If the principle is not fresh in your mind, you should turn back to Chapters III and IV, and especially you should re-read the quotation from James at p. 54. Just as teachers no longer begin geography with a discussion of the planetary system and gradually approach the child's place in it, but begin with phenomena already familiar to him, the towns, streams and islands he knows; so speakers should start with that phase of their subject already known and interesting to their hearers, at the point where they "have something to attend with." If the topic does not relate itself directly to the existing interests of your audience, then connecting links must be supplied. When this is impracticable, the topic is impracticable. It may be said, further, that unless a speaker has a strong reason for taking a topic far removed from the interests of his audience, the fact that he must take a considerable portion of his time for establishing a derived interest, will usually be a good reason for choosing another topic.

The illustration in Chapter IV of a man going deliberately to work to interest himself in Greek archeology might easily be turned into a problem in interesting an audience. Work this out: Suppose your task were to interest a group of business men in excavations on the sites of Egyptian cities. Could you in any way utilize the religious interest? Where would you begin with the same group in interesting them in the peace movement?

Problems of deriving interest arise every day in a public speaking class. If one is talking of, What is the matter with the football team? no problem arises, but to use that sort of topic all the time proves limiting. A student of agriculture had some good ideas on the common complaint that too much time is spent upon teaching the theory of agriculture, and too little upon practical applications. Two-thirds of the class, not being students in agriculture, evinced little interest. The speaker might have gained general interest by first taking the question up as one that arises in all courses, law, engineering, etc., and then proceeded to illustrate with the course he knew most about. Another student of the same college wished to speak on the Grange; but when asked the standard question, How will you interest all in that? he gave up. Yet there are phases of the Grange which would interest most of us; the coöperative principle, for example, or the Grange in politics. Another wished to speak upon the growing of apples. He might have taken up the enormous business of marketing apples, for business interests most students to-day; but as he wished to take the technical phases, such as the composition of sprays, it did not seem worth while to make the far-fetched connection.

Law students may fail to detach themselves from the law school atmosphere; but one who wished to practise legal discussion succeeded in making his talk both interesting and tangible by using as a basis rooming contracts, a burning issue at the time. A student in architecture, speaking in a class including no others from his college, kept up interest in his favorite theme by selecting illustrations from the campus buildings. The student of chemistry who started with the keen interest in automobiles carried us far into a discussion of substitutes for gasoline. Even the hackneyed subject of capital punishment may get a new lease of life from the case of some noted criminal about to be executed.

Ways of deriving interest. Sometimes the existing interests of your hearers may be utilized by starting with one of these and leading into the desired topic, as by beginning with the present war and leading to interna-

tional law, assuming that to be the topic in which you wish to arouse interest; sometimes by beginning with a phase of one's topic which quickly shows its relation to an existing interest, as by taking a question of international law which is closely related to the war, e. g., blockades; and again, by one's selection of illustrations. By whatever method you choose to proceed, do not ask your audience to listen long without seeing how your topic is related to something they consider interesting; and as you proceed you should continue to link the new matter to that already made interesting, "so that the interest, being shed along from point to point, finally suffuses the entire system of objects of thought." You may be able, also, to reach out, at various stages, and connect your ideas with other interests than those first touched. It is conceivable that in a single short speech, with perfect unity, you might enlist the interest which your hearers possess in athletics, in education, in temperance and in religion; and the fusion of these interests would make a strong whole. One may think of each of these interests as throwing a rope to assist in mooring the new subject.

Interest derived through illustrations. Examples of the common device of using illustrations which come peculiarly within the experience of one's audience, were given in the comments on class speeches above. A stump speaker addressing now farmers, now railroad men, now salesmen, will usually try to vary his illustrations to fit each group. However, we should not suppose that any class of people is interested only in its own specialties. Another warning is in order: do not try to draw illustrations from any field unless you are sure of your ground. Railroad men may like to hear you draw illustrations from their work, if you can do so easily and naturally;

but they will be amused or bored by a strained attempt. Of a preacher who tried to talk to an audience of sailors in their own terms, one of his hearers said: "There are two things he does n't understand, navigation and religion."

Novelty and the interest of audiences. After the discussion in Chapter III you will readily understand that while new things and new ideas are a source of interest, the strongest and most sustained interest arises from the union of old with new. Read again with care the quotation from Royce on p. 57 of this text, and that from James on p. 58. "The old in the new is what claims attention." When we present new ideas to an audience we should present them in such a way that their relation to familiar things is apparent, so that they may be compared or identified, or so that the relation of cause and effect or some other relation is evident; and when we present old matter we should give it new aspects, relations and applications.

A group of housewives may be interested in hearing an explanation of the familiar phenomenon of the rising of bread. I was much interested in learning from the speech of a student of architecture of the considerable accomplishment of Thomas Jefferson as an architect; while the student derived an interest in the statesman who was also an artist.

Travel lectures have great vogue on Lyceum and Chautauqua platforms. They furnish a pleasant opportunity for comparing and contrasting, and discovering the familiar in the seemingly unfamiliar. "What an odd way to do!" we hear a listener say: that is, how different from our way of doing the same thing. "What a queer-looking place in that picture! Why, it 's a kind of store, is n't it? How interesting!" The following sentence, written of an Eastern country, illustrates the force of contrast with the familiar:

"It is a country where the roses have no fragrance, and women no petticoats; . . . where the roads bear no vehicles, and the ships have no keels; where old men fly kites, . . . and the sign of being puzzled is to scratch the heel."

The familiar. While the absolutely familiar is said to be uninteresting, we should note that the very familiar is at times welcomed. Do we not love old songs and old stories? The question was recently asked, Why are so many jokes made reflecting upon stenographers? and *Harper's Weekly* replied, "The world loves familiar jokes and familiar effects." At any rate, while I should be very sorry to encourage triteness, we must recognize the fact that there are times when people like to hear familiar ideas, and also like them put in a familiar way. Indeed, they may object to a departure from the old way, as children hold their entertainers to the very words of oft repeated stories. We know that partisan audiences love to gather on Jackson's birthday to hear again the familiar phrases in praise of party and party heroes. Gatherings of old soldiers never weary of their familiar themes and eulogies. It is said that the veterans from North and South at the great gathering on the field of Gettysburg in 1913, did not take kindly President Wilson's attempt to talk to them of the duties of the present. Their minds were full of the past.

What is triteness? In apparent conflict with the above is the fact that no complaint is more common or damning than that a speech was trite, that its matter was stale, or wornout with much repeating. The complaint is evidently a demand for novelty. Plainly enough, it behooves a speaker to get a clear idea of triteness.

The reconciliation of this criticism with the liking for the familiar may be sought, *first*, in the kind of subject used in a given case. It may not have been one considered important by the fault-finder. Some one has well said, "No truth ever is or can be trite to one who uses it." Old problems still pressing for solution do not become trite, though we may temporarily weary of them.

The old, old negro problem can still be depended upon for an interesting discussion in my classes. Again, the subject may not have been one dear to the hearts of the audience. We may note that the themes which people love to hear about in the old way are those on which they have warm convictions and strongly emotional associations. *Secondly,* much depends upon the occasion. The old recital is especially welcomed at gatherings which awaken old and emotional associations. Then the old is congruous with the hearer's mood. The old soldiers gathered at Gettysburg are very different from the same men at home, with business uppermost in their minds. Political and religious meetings also arouse emotional associations and remove the critical spirit. As a student, summing up our discussion of this topic, once put it, "Triteness is saying the old thing in the old way, at the wrong time." This is true, though not all the truth.

Thirdly, the treatment of the old topic may have been dull, confused, or inferior to what the audience was accustomed to. To fall below the expectation of the audience, based on memory of other speakers, is especially unfortunate. *Fourthly,* much depends upon the presumption with which old matter is presented. If old information is presented as new, or old arguments are made as arguments which the audience has not before understood, resentment may be provoked. "Does he think we don't know that?" is sometimes heard.

There are many young speakers who offend in this way, always "carrying coals to Newcastle." Students will tell their classmates how the campus is arranged and the most obvious faults of the old gymnasium. The explanation seems to be that they have not realized what speech-making is, and are still in the essay habit, writing for instructors who have no right to be interested. I have heard the commonplaces about our gymnasium so many times that, given the start, I know the rest. This speech and several others

of its kind simply embody the campus talk, which any sophomore can give without preparation. Yet I have heard a speech on that same gymnasium and its same deficiencies, which combined so much new information and such an individual point of view with the old ideas, that it was genuinely interesting. There is another kind of student speaker, somewhat of a thinker and scholar, who tries to give us just as much new matter as possible, quite regardless of the state of our interest and understanding.

Audiences differ in their relish for novelty, because some are more conservative than others in their thinking. Some like to look back and dwell upon what we owe the past; they glory in Webster's speeches at Bunker Hill and Plymouth Rock; while others think those speeches tiresome commonplaces, and find their interest in what is and what is to be. Some love old ideas just because they are old, as they love old furniture; others love the new because it is new, as they love new words and new fashions. There are tories and radicals of thought. The difference may arise not only from temperament, but also from training. A body of scholars, while insisting upon the recognition of established truths and approved modes of thought, may still delight in ventures into the fields of speculation; they gladly seek new truth for its own sake. A body of "advanced thinkers," generally lacking sound training, may insist not at all upon the recognition of familiar landmarks, and take with enthusiasm the boldest flights into the uncharted realms of fancy. On the other hand, those who are unaccustomed to thinking and who are guided by a few inherited beliefs, are subject to mental homesickness when out of sight of the familiar headlands. They may even resent the introduction of a great deal that they cannot interpret. We recall, also, that the educated find fewer things entirely new, and they are more rarely carried beyond the point of comparison.

Most persons will expect, on most occasions, to gain

something from attending your address. They usually hope for new information, or to get new light on an old problem, or perhaps to receive reassurance and inspiration. Excepting the unusually serious-minded, few are so keen for improvement that they will take stock afterward of what they have gained; provided, they have been interested. But if you have not succeeded in interesting them, they will grumble that the time has been wasted, that it was "the same old stuff," and that they have heard it much better put before.

Summary. The new has power to interest; and the new is what the speaker himself often desires to present. We must keep in mind, however, the principle of derived interest. New ideas and facts should be presented so that they can be readily related to existing interests; so that the audience can see that the new is a valuable addition to existing knowledge, furnishes a new explanation, or is in opposition to existing beliefs. The audience likes to identify the familiar in new guise, simply to identify, or to recognize in an incident or situation a new instance to confirm an old conviction, or to find that accepted principles have applications hitherto unknown. We must recognize that there are circumstances under which audiences like to hear familiar ideas put in familiar ways; and yet that they are quick to complain of triteness, which seems to be the result of putting old material in a way which fails to respond to or awaken their emotions, in a way which falls short of their expectations, or which assumes the ignorance of the audience. Usually we should aim to give something new in material or something new in treatment; or better, something new in both.

Making the audience think. I have been speaking merely of holding attention, leaving out of view the other purposes of the speaker. I have considered this problem,

too, chiefly from the standpoint of the pleasure of the audience. If we consider the question of new and old with reference to making the audience think, which is, of course, to make them attend, we shall come to the same conclusion. We may rest this on the following from Dewey's *How We Think*.[1]

"The more remote supplies the stimulus and the motive [of thinking]; the nearer at hand furnishes the point of approach and the available resources. This principle may also be stated in this form: The best thinking occurs when the easy and the difficult are duly proportioned to each other. The easy and the familiar are equivalents, as are the strange and the difficult. Too much that is easy gives no ground for inquiry, too much of the hard renders inquiry hopeless."

Sensational methods. To catch attention speakers sometimes use methods in sharp contrast with the usual. These are at times justifiable; as when your audience is peculiarly inattentive because of stupidity, or weariness, or because of anger, as in case of a mob, or because their attention is strongly drawn by other attractions, as is often the case in outdoor speaking. In a sense, every speaker uses sensational methods when he suddenly lifts his voice, or uses a striking gesture or epigram; but when an evangelist advertises, "Hell to-night at the Presbyterian Church," or tears off coat and collar, or suddenly shouts, "Look out!" we say he is sensational. Between these extremes are many grades of sensationalism, and it is useless to attempt to say what is justifiable and what is not. There is this to be considered: When a speaker's public becomes accustomed to his extraordinary methods, it will not listen so well when he wishes to use more convenient ordinary methods. Extreme methods are like

[1] P. 222.

stimulants, the dose has to be increased. If you turn a physical or a mental handspring to-day, you will be expected to turn it backward to-morrow. Again, the sensational method may defeat its purpose of drawing attention to what you wish to impress, by drawing attention to itself. If you acquire a reputation as a "stuntster," people will come for the stunts, and perhaps feel impatient when you try to slip in a few ideas.

To illustrate effective use of a striking expression, we may take the opening sentence of a bulletin of the New York State Health Board, intended to catch the public eye from the pages of a newspaper: "It has been said that for every death from tuberculosis, some one should be hanged." Having caught attention without committing the Board to this startling proposal, the bulletin proceeds: "It has been better said that for every death from tuberculosis, some one should be educated." And note that this attracts attention to the very point of the bulletin. I would not at all discourage the use of the genuinely effective phrase.

Curiosity. One of the surest ways of catching attention is to provoke curiosity in regard to what is coming. This is done sometimes by announcements or titles which cause guessing, such as Jelly-Fish and Equal Rights;[1] or it may be done by hints of notable disclosures to be made, or by a course of argument which keeps the hearer in doubt as to the speaker's ultimate position. Again, tricks are played upon the audience; as when a speaker displays a mysterious document, to which he may or may not refer. Unless the speaker, having caught attention, really interest his audience in something else, or in opening up his mystery satisfies them that their attention has been repaid, they may resent the trick; as one feels peevish to find that a great secret he has been called aside to hear, is but trivial. If Mark Antony had not had a real sensation after holding back Cæsar's will so long, his own

[1] *Atlantic Monthly*, July, 1914.

might have been among the houses burned by the mob. One remembers, too, the fate of the boy who cried, "Wolf, wolf!" when there was no wolf.

Suspense. Closely related to curiosity is that element which carries us with breathless interest to the conclusion of a novel, seeking to know the hero's fate, and which makes most thrilling the game which is in doubt till the last "put-out." There may be in most cases strong reasons why the speaker should tell his audience in advance what he proposes to explain or prove or ask them to do, but the element of suspense is often available. A conservative audience was held in considerable trepidation by a student speaker who devoted the first half of his speech to the best possible arguments for anarchy; and then listened with relief while he toppled over these same arguments. Mere uncertainty is not very effective; the uncertainty should arise with regard to something the audience cares about. Sometimes the material of a speech can be thrown into the form of a dramatic narrative which has suspense as a principal element.

Anticipation. But it is not sheer blank inability to foresee any issue at all that is most provocative of interest; rather the chance to anticipate, to make a shrewd guess at the outcome.

A preacher kept even the regular sleepers of his congregation awake by announcing that his text would not be given until the end of his sermon, and requesting that each should fix upon an appropriate verse of Scripture.

More than this, we must admit great pleasure in looking forward to a known outcome.

A writer in the *Atlantic Monthly*[1] points out that we go to a popular play with pretty complete advance information.

"Consequently, there is not the slightest danger, even if we come late, that I shall laugh at the wrong place or fail to laugh at the

[1] May, 1914, The Show, by Simeon Strunsky.

right place, or that Emmeline will fail to grope for her handkerchief at the right time. Through the same agency of the newspaper the funniest lines, the strongest 'punch,' the most sympathetic bits of dialogue have been charted and located. At college I used to be told that the tremendous appeal of the Greek drama was dependent in large measure on the fact that it dealt with stories which were perfectly familiar to the public. The Athenian audience came to the theater expectant, surcharged with emotion, waiting eagerly to let its emotion go."

The speaker will meet with such anticipation usually only in times of public excitement, when perhaps the papers have been prophesying that a leader will make a certain announcement on a given occasion. In some cases these announcements are skilfully prepared for by hints to the papers for several days, hints which preserve an element of uncertainty. In political campaigns a candidate may go about day after day, reiterating a popular pledge, making damaging charges, or asking hard questions of his opponent. We know what he is going to say, but we want to hear him say it.

Mr. Jerome with his brass checks from the "red-light" district, in one of his campaigns for the district attorneyship of New York City, and Mr. Taft with his oft reiterated pledge in 1908 to "carry out absolutely unaltered the policies of Theodore Roosevelt," may serve as examples. Mr. Hennessey, who during the mayoralty campaign in New York City, in 1913, gave each night a portion of his revelations of Tammany rule, with a promise of more to-morrow, illustrated the force of both anticipation and suspense.

Humor. An audience will listen as long as it is amused, and a good laugh may banish weariness or hostility. So true is this that ability to make an audience laugh is a dangerous temptation to overuse humor. Unless the story or witty saying serves the purpose of the speech, it is likely to distract attention. The practice of dragging in stories without connection, or with only a fictitious connection, though very common, is one to "make the judicious grieve." The determination to be "funny" at

any cost comes within the spirit of Hamlet's condemnation:

"Let those that play your clowns speak no more than is set down for them; for there be of them that will themselves laugh, to set on some barren quantity of spectators to laugh, too; though, in the meantime, some necessary question of the play be then to be considered: that 's villainous, and shows a most pitiful ambition in the fool that uses it."

Professor Ketcham [1] tells of a student, with whom we might sympathize in his yielding to temptation, without approving of his action. The speaker in question was third in a college oratorical contest, and one after the other the first two speakers forgot their speeches and retired. He came forward and began:

"Lord God of Hosts, be with us yet,
Lest we forget, lest we forget."

Professor Ketcham justly observes: "The effect was a decided success, if success were to be judged by the amusement of the audience; but it only prolonged the time required to get the attention of the audience fixed on the serious subject which the speaker wished to present." There is one possible justification for what this speaker did,—that the quotation served to relieve the strain of feeling which holds all after the failure of a speaker. If the student had had the skill to frame a new introduction to lead gradually from the fun to his serious subject, I should say he had done well, but that is beyond the average ability.

Even on the lightest of occasions, when the "necessary question" is inconsiderable, one should not be content to descend to the mental level of the Duchess: [2]

"He might bite," Alice cautiously replied. . . .
"Very true," said the Duchess, "flamingoes and mustard both bite. And the moral of that is—'Birds of a feather flock together.'"

It is no great stretch of imagination to hear one of our ever-ready after-dinner speakers saying:

"Mr. Chairman, I see before me a dish of mustard. A simple object to be sure; yet it reminds me of other days. It reminds me that mustard bites." (Here story of the mustard plaster of child-

[1] *Argumentation and Debate*, p. 101.
[2] *Alice in Wonderland*, Chap. IX.

hood.) "But, Mr. Chairman, mustard is not the only thing that bites. Dogs bite, horses bite, tigers bite, and even birds, though toothless, bite. Yes, setting hens bite, and the other day I learned that flamingoes bite." (Story of how a flock of flamingoes bit a crocodile.) "Well, Mr. Chairman, the hour is late, and I will only take time to observe, in more serious vein, that we see here again exemplified the old adage, 'Birds of a feather flock together.' I thank you."

Young speakers will do well to note that the repetition of "stories" is not the only way to add humor to a speech. It may spring from the whimsical turn of a phrase, from placing in juxtaposition an opponent's incongruous arguments, from a comical bit of narration or description, without going at all outside the proper materials of the speech, or checking its movement. This may be illustrated from a student's speech on athletics:[1]

"Unconsciously we have made a huge caricature of the whole business. . . . We train up our athletes as did the colonial cavalier his fighting cocks, or as does the modern millionaire his racing horse; we specially feed them, transport them in special trains; we yell for them, bet on them and weep over them. If it were not so serious it would be highly humorous, the sight of our five-thousand dollar coaches and trainers,—intelligent men for the most part,—running around after their charges, coddling them and denying them, looking solicitously after their appetites, seeing that they are properly rubbed down, tucking them into bed, turning out the lights, aye, and report has it, even praying for them in a fashion all their own."

Here and in several other places in the speech the speaker amused his hearers without in the least going out of his way. All the humor served to impress emphatic ideas.

The funny story is much in vogue and undoubtedly has its use as well as its abuse. A word about the means of having a supply is in order. While we like old jokes, about fat men and about mothers-in-law, still they do pall upon the taste when we hear them often told in the same form, and listeners are rather apt to murmur, "That 's an old one," especially when they are told as new. Joke books may help (Shurter's *Jokes I Have Met*, is as

[1] Tendencies of American Athletics, by W. W. Taylor, Cornell, '07, winner of the Central Oratorical League contest in 1906. See Shurter's *Rhetoric of Oratory*, p. 219.

good as any); but as one's fellow sufferers at a banquet may have had recourse to the same work, a speaker does well to have a private supply. It may prove worth while to preserve in a scrapbook or card index such stories as appeal to one as possibly useful in future speeches.

Interest in conflict. We have an instinctive interest in conflict. We may hate it, dread it, joy in it, but are rarely indifferent to it, whether it takes the form of a dog fight, of athletic struggles, of war, of business competition, or of a struggle with nature. We also like stories of conflict, so told that through imagination we become spectators of or participants in the struggle.

At times a speaker can utilize this interest by throwing his speech, or a part of it, into a narrative of the conflict with the forces of the opposition, whether those forces consist of men, as in war, politics and commerce, or of natural obstacles, as in building a canal or overcoming disease. No doubt interest is keenest where the conflict is with men, where passions are aroused; but enmity is not necessary. The story of the heroic period of an enterprise or reform will usually hold attention.

Antagonizing the audience. Another and quite different way to utilize the interest of conflict is to antagonize one's hearers; as, by statements contrary to their beliefs, or by condemning their customs or their heroes. A speaker may startle a sleepy audience into attention by a sweeping statement which he later modifies. The speaker, instanced before, who seemed to advocate anarchy, was employing antagonism as well as suspense. There would have been little point to an orthodox refutation of anarchy before an audience convinced of its awfulness; but after becoming excited by an argument for anarchy they listened with relief while he demolished it. A student preaching the advantages of "student activities"

would get better attention, if he first stated very fairly the argument against them. The method secures more thinking on the part of the audience. Manifestly, if the speaker wishes to get more than attention from his hearers, antagonizing them is a dangerous game to play; and one who plays it should be confident of his ability to keep cool and to restore his audience to good humor.

I consider only the question of interest here and not at all the moral question involved. I assume that speakers will say, in one way or another, what they believe, and will not try to deceive. I recognize, too, that at times one may feel it his duty to antagonize an audience.

Interest in activity. "Nothing is more interesting than a person, an animal, even a machine, in action. Much of the strength of window demonstrations, street vending, etc., depends on this fact. The *New York Herald* has no better advertisement than the sight of its presses, from the windows on Broadway." [1] Probably all students will recognize the picture of "a roomful of college students suddenly becoming perfectly still to watch a professor of physics tie a piece of string about a stick he was going to use in an experiment, but immediately growing restless when he began to explain the experiment." The appeal of action may be added to a speech sometimes by the use of apparatus, but more often by a measure of acting, by gesture, by the rapid narration of events and by descriptions of animated scenes. We see here the relation of this topic to imagination.

Illustrations can be found in the selections, Who is to Blame? and Await the Issue, printed at the end of Chapter XIV, and in Wendell Phillips's *Toussaint L'Ouverture*.

Concreteness. What has been said of concreteness in Chapters III and IV should be reviewed and applied to

[1] Hollingworth, *Advertising and Selling*, p. 114.

audiences, for they need concrete expression even more than the speaker himself. Great speeches will be found notably concrete in language and abounding in illustrations; and experienced speakers, at least those who succeed with general audiences, tend to grow more and more concrete. I heard a noted scholar, now distinctly concrete in his speech, say, "When I returned from Europe, filled with the German abstract philosophy, my audiences did not ask me to come again." Highly trained thinkers may hold unnecessary the wealth of fact and incident which experienced speakers put into their discourse; but the speakers know that the less highly trained will hardly make an effort to listen to abstractions, but will wait till their speakers "come down to cases." Narratives, examples, illustrations, fables, parables—these hold attention and stick in memory.

We recall the less usual meanings of the term concrete. Our ideas should be clothed in familiar terms, such as require no translation. These will be of the best English, the English known to all, the words we acquire early in life and which have the greatest significance for us. These familiar words will not be bookish or "big." It does not matter what language they are derived from, nor whether they are long or short, just so they are familiar and suitable; though they will more often than not be Saxon and short.

There are obvious limitations on this doctrine: less familiar words may be needed for accuracy, and even for force, and the more specialized one's subject the greater the need for technical language. But the use of technical and unfamiliar words should not be extended beyond what is necessary.

Long and short words and Latin and Saxon derivatives are discussed in Spencer's *Philosophy of Style*. You will find a simple and specific statement of what good sense and good taste decree on the use of words, in Hill's *Foundations of Rhetoric*, under the heading, Words to Choose.

Again, we recall that the average man is practical in his thinking, and will be chiefly interested in the applications of your ideas. He may dismiss the whole matter unless he sees early in your address that you are coming to a practical application. Says Dewey:[1]

"For the great majority of men under ordinary circumstances, the practical exigencies of life are almost, if not quite, coercive. Their main business is the proper conduct of their affairs. Whatever is of significance only as affording scope for thinking is pallid and remote—almost artificial. Hence the contempt felt by the successful executive for the 'mere theorist'; hence his conviction that certain things may be all very well in theory, but that they will not do in practice; in general, the depreciatory way in which he uses the terms, *abstract, theoretical,* and *intellectual*—as distinct from *intelligent.*"

A group of men listens to a professor of physics explaining gyrostatic motion. At the end the questions show that the chief interest is in such practical questions as how the principle affects automobiles on curves. Some of the scientific men present inquire about more theoretical applications, but their questions are practical to them. The so-called practical man might consider the above quotation from Dewey, "moonshine"; but I find it interesting because I see its practical applications.

Once your average man has derived an interest in a subject through some practical application, he may be carried far beyond the limits of the practical.

Be specific with audiences. Generalizations have their place, but they should usually be accompanied by specific expressions when strong impression is desired. If you wish to say of a man that he has known many of the great of his time, it may be better to say, He has met and talked familiarly with Gladstone, Bismarck, Cavour and many another of the great of his day—thus securing the

[1] *How We Think,* p. 138.

advantages of both general and specific statement. Macaulay writes:

> "Down went the old church of France, with all its pomp and power. The churches were closed; the bells were silent; the shrines were plundered; the silver crucifixes were melted down; buffoons dressed in surplices came dancing the carmagnole, even to the bar of the convention."

The statement grows more vivid and imagination is touched as the specific items are added. But to enumerate is only one way to be specific. One can say *maple* instead of *tree, Sam Adams* instead of *one of the Revolutionary Fathers,* or *it snowed* instead of *the weather was bad.* Consider the difference in vividness caused by the substitution of *walked* for *went* in *He went down the street;* and then substitute for *walked* one of these: *marched, paced, plodded, sauntered, hurried, shuffled, shambled, slunk, staggered, strode, swaggered.* The specific terms provoke a mental image, and the desired mental image, more quickly and certainly than the general expression. The word *tree* may call up an elm, when the speaker meant a maple tree; or just a vague any sort of tree, or no tree at all. Moreover, as our emotional associations group themselves about particular things, the specific term is more likely to find firm footing in the mind.

Specific and general illustrations. It has been pointed out[1] that illustrations, which are by their nature concrete, may be either general or specific. The statement that college education is not necessary to the development of strong men, may be given this general illustration: We have had many great statesmen, warriors, inventors and business men who enjoyed but meager schooling; but we come to specific instance with—

[1] Phillips, *Effective Speaking,* p. 89.

"Abraham Lincoln had learned at school only the three R's. . . . President Andrew Johnson, a former tailor, visited no school. . . . Andrew Carnegie began his commercial career when twelve years of age, as a factory hand. . . . Edison was engaged in selling papers when twelve years of age."

The general illustration has the advantages of giving fuller scope to the idea and of not checking the hearer in supplying instances from his own experience; but it is comparatively vague and there is no certainty that the hearer will be able, on the spur of the moment, to support the statement with any instances at all. The specific instance limits the scope, but is more certain to provoke response and to add to the convincingness of a statement; provided the instances given have strong associations in the minds of one's hearers. *Eucalyptus* would more certainly bring a sharp image to a California audience than would *tree,* but not to a New York audience.

Imagination and attention of the audience. If a speaker in his preparation duly exercises his imagination and gives it ample material to work upon, he will tend to express his thoughts in such forms as will stimulate the imagination of his hearers. This is a tendency to be encouraged. Every teacher and every speaker knows he can hold attention longer with experiments, with objects and processes to see, than with words alone. But since the actual presentation of the things discussed is limited, maps, charts, diagrams and stereopticon pictures are brought into play when feasible. So strong is their command of attention that it is a disadvantage to have them present when one does not wish his audience to look at them.

I recently heard a young lecturer who permitted his operator to run off near the end of his discourse, a series of views having no

immediate connection with what he was saying. Needless to say, that part of an interesting lecture was lost.

In the majority of cases, the use of pictures and charts is impracticable or undesirable, but their effectiveness serves to impress upon us the fact that a speaker who can fill the minds of his audience with images of sight, sound and motion, is pretty sure of attention. Of the speaker who cannot stir imagination, one writer [1] has gone so far as to say: "A man who cannot translate his concepts into definite images of the proper objects is fitted neither to teach, preach nor practise any profession. He should waste as little as possible of the time of his fellow-mortals by talking to them."

Imagination and the materials of a speech. One does not have to introduce special material for the purpose of rousing imagination, but can use the proper materials of his speech. The facts in regard to the life of Lincoln can be woven together to make him stand before us a living man; the facts upon which one bases his argument for arbitration can be arranged so as to make conditions real. Narration and description are the chief means of accomplishing these ends; and the study of works which deal with these forms of discourse is recommended, though the reader must bear in mind that they are prepared for the student of written rather than of oral discourse.[2]

If you were discussing the fortification of the Panama Canal, the prospects of the Mexican people, the causes of the European war, the safeguarding of passengers on steamships, the business future of the South, the promise of a railroad your hearers are asked to finance, the best

[1] Halleck, *Psychology and Psychic Culture*, p. 188.

[2] Gardiner's *Forms of Prose Discourse*, Lamont's *English Composition* and Baldwin's *Composition Oral and Written*, are suggested. Use their indexes.

kind of a steam plant for a certain factory,—in all these cases, both for clearness and for interest, you would wish so to group your facts that your hearers would imaginatively realize situations, conditions and events. Some speeches will fall naturally into narrative or into descriptive form; but others will more conveniently take an expository or an argumentative form. These, however, may need narrative or descriptive passages, as in explaining or arguing about the causes of a war, or the wisdom of the Monroe Doctrine. Besides the necessary descriptions of places, situations and major events, there is also opportunity for enlivening discourse by descriptions of personalities and by anecdotes.

Analogy. We may reach out beyond the necessary materials of a speech and touch imagination by the use of analogies, comparisons and figures of speech. For examples of analogy we may turn to the selection from Huxley at the end of Chapter XIV.

Illustration, of one form or another, is the very life of speech. No one can be unconscious of the satisfaction, the relief from strain, the coming back to attention, when a speaker follows a theoretical discussion with, "To illustrate." Illustrations can best be studied in complete speeches or long excerpts such as it is not feasible to include here. One also needs something of the situation to appreciate a good illustration. But the subject is of such importance that I shall emphasize a few points in regard to the use of illustrations.

First suggestion: Take care that each illustration adds its strength to that which deserves emphasis in your speech, and does not obscure that by unduly emphasizing minor points. Resist the temptation to use a good story or striking picture for its own sake, regardless of the worth of the idea that it strengthens. Do not "work

illustrations in" if they are not strictly pat, no matter how amusing, or stirring, or beautiful. Your hearers will either puzzle over the relation which should exist, or they will be drawn off to the thought the illustration really illumines. A speaker who is privileged to hear the comments of his auditors will often be pained at the number of instances in which their attention has been caught by some idea incidental to an illustration used, while the main thought has escaped them. You may expect your illustrations to be remembered longest; they should therefore be of such a character that they will recall to mind your major ideas.

I heard a noted advocate of equal suffrage spend a third of her address on the illustration of a minor point in her argument,—that the country people before her should be interested in the rights and wrongs of city workers. This suggested the truth that all the world to-day is bound together by common interests; and this point she illustrated by the effect that a change of administration in Korea had upon an industry in a New York town. For fifteen minutes she described very beautifully life in Korea, while we forgot the suffrage and even the direct application of her illustration.

Second suggestion: Use only illustrations which are congruous with the spirit of your speech and of the occasion. Beware, for example, of frivolous illustrations on serious occasions and of such as will seem pretentious and over-serious on lighter occasions. It should be noted, however, that illustrations, especially of a narrative character, are useful in gradually changing the spirit of an audience.

Third suggestion: Do not use unnecessary details, but choose those needed to make the picture. To give every detail is to stifle imagination; as a photograph may suggest less than a few strokes of an artist's brush. The street urchin I heard replying to his chum's question, "How is the ice?" with, "Fine; so clear you can see a

snake on the bottom!'' could not have improved the picture of good skating with any number of details. Do not let needless preliminary details take more time than the incident. A formal introduction is not always necessary, not even ''To illustrate.'' Instead of a long preamble, as, This reminds me of a man who used to live in our town, who had a son named John, who would not go to school. So the father decided he would find a way to impress the desirability of school upon his son. So one morning he said to John, at the breakfast table, says he, ''John, etc.,''—instead of all this rigmarole, in most cases it would be better to say, As a father said to his son who would not go to school, etc.

Fourth suggestion: On the other hand, there must be details. How many it is useless to attempt to say: enough to serve the purpose. If needed details are omitted the audience may make no imaginative effort; or may supply wrong details.

If you wish them to imagine a scene of great animation, you must give enough details of life and movement to prevent their imagining a lifeless scene. However, it is generally true that fewer details are needed when you wish to convey merely an impression than when you wish your hearers to form an image substantially correct; as when you wish a board of directors to know the proposed arrangement of a factory, or a jury to realize exactly how the parties to a tragedy were grouped. There may be times when elaboration is desired simply to hold attention upon the illustration longer, in order to deepen the impression.

Sufficiency of details is often consistent with brevity. Much is gained by using specific words. If instead of saying *building,* you say *tower* or *church,* your hearers have the right image at once, and no further detail may

be needed. It is not necessary to give each detail a separate statement. To illustrate both this and the preceding hint, if you say, The army was moving along a stream, you still need several details, lest your hearers see a creek when you mean a considerable river, and see the army on the left bank going north, when you wish them to see the army on the right bank going south. But if you say, General Jones was hurrying with his cavalry division down the right bank of the Delaware River to reach the ford at X, several essential points have been economically conveyed, and yet given sufficient prominence.

You should beware of asking an audience to carry in mind a very elaborate mass of details; and when complexity is necessary you should use charts, pictures and models. I hear students trying to explain complicated apparatus, and requiring their hearers to put in order in imagination so many thingumbobs articulating in so many ways with so many thingumjigs, that the class gives up and waits politely for the end. Even with diagrams and all possible aids, some explanations are impossible in a short speech, and these should simply not be attempted. The answers to criticism, "Why I said so and so," and "I thought anybody could understand that," are no answers at all.

An analogy may be helpful in explaining a complicated situation. A famous example is that by Hugo beginning, "Those who wish to form a distinct idea of the battle of Waterloo need only imagine a capital A laid on the ground." The description that follows is well worth looking up.[1] The elevation on which the Northern army lay on the third day of the battle of Gettysburg has been compared to an enormous fish-hook, with Little Round Top hill at the eye of the hook, the cemetery at the beginning of the bend, which curves away from Lee's main position, bringing the two wings of Meade's army rather close together.

Fifth suggestion: The success of any piece of word painting will depend much upon *order* of details. It has been proved that the time taken by an experienced mechanic in assembling a machine, can be cut down two

[1] *Les Miserables:* Cosette, Book I, Chapter IV.

thirds by providing him a rack which presents the parts to his hands in the best order. Somewhat similar is the increase in your hearers' imaginative effectiveness when you give them details in the right order. If some needed detail is not given in time, your hearers may be at a loss, or may supply it wrongly, and then have to "reassemble" the whole. The illustration above of describing the movement of an army, may be applied here also.

That this suggestion is not merely one of the notions of fussy pedagogues, may be seen from the fact that so great a thinker as Herbert Spencer has laid stress upon the order of details in an image, going so far as to weigh the relative advantages of the English and the French orders in *a black horse* and *a horse black*, and deciding in favor of the former on the ground that when one hears the word *horse* he is likely to image a bay horse, and thus have to reconstruct his mental image when *black* is added. We may agree with critics that Spencer pressed his point too far, but not on the ground that the effort of reconstruction is too slight to matter. "Mony a mickle makes a muckle," and the nerve force wasted in listening to a half-hour address may prove considerable. Often as one listens in conversation to a description or narration, he is deeply puzzled until some missing detail is given. "Oh," he says, "that is what stuck me. Now it begins to clear up"; and he straightens out the matter by asking questions and rearranging details. But one who listens to a speech usually cannot do this.

Sixth suggestion: Consider your audience in choosing illustrations. First, you should consider what illustrations your audience will understand. The references to Dick Turpin, Jeremy Diddler and Jonathan Wild, in the selection, Who is to Blame? (see Chapter XIV) are open to criticism. I refer here to brief allusions. If time permits and the illustration is worth it, sufficient explanation to make it intelligible may, of course, be given. Secondly, when you use illustration for the sake of interest, you should draw from fields which interest your hearers. Thirdly, you should consider what associations you may be stirring up. You can get the interest of

old soldiers by illustrations drawn from the Civil War; but in your Memorial Day address in the North you had better not confine yourself to Bull Run, Chancellorsville and other defeats, nor in the South would you choose Sherman's "bummers" to illustrate reckless daring. Not only may unfortunate illustrations provoke unpleasant feelings, but also they may distract attention from your main thought. An illustration, even though apt and applied to the central thought, may be too interesting, whether the feelings be pleasant or unpleasant. If today one draws an illustration from the European war, he risks losing attention.

Sources of material for illustration. The possible sources are too numerous to mention; but illustrations are so little used by young speakers that some suggestions are justified. Besides such general sources as politics, history, literature, science and religion, we have the special suggestions of the time and place of speaking, the events which are filling the press, or are still fresh in memory, and the direct experiences of the audiences. It is well to note also that there is a pleasurable interest in merely recalling events of the more distant past. The old especially will awaken to interest when you remind them of events, important or unimportant, which once held their attention, though long out of mind. "Yes," said an old man with wistful interest, "I remember I was a little boy when the war with Mexico broke out. Father used to read to us out of the papers about General Taylor and Santa Anna."

Among the more tangible sources of illustration are such history and literature as come within common knowledge: Shakespeare, Æsop's fables, American history and the Bible are perhaps the commonest sources before general audiences. A student of affairs has at-

tributed something of Mr. Byran's power with such audiences to the fact that he has "the Bible and American history at his tongue's end." This does not mean that Mr. Byran has a scholar's knowledge of American history and the Bible, but that he has a good command of the better known facts.

It is interesting to read, in connection with that statement, Mr. Bryan's own discussion of illustration.[1] He says that nature and literature are the two sources, and nature, in which term he evidently includes human nature, is the more important. People know nature better than they know books, and the illustrations drawn from everyday life are the most effective. To quote:

"If the orator can seize upon something within sight or hearing of his audience—something that comes to his notice at the moment and as if not thought of before—it will add to the effectiveness of the illustration. For instance, Paul's speech to the Athenians derived a large part of its strength from the fact that he called attention to an altar near by, erected 'to the Unknown God,' and then proceeded to declare unto them the God whom they ignorantly worshiped.

"Classical allusions ornament a speech, their value being greater of course when addressed to those who are familiar with their source. Poetry can often be used to advantage. . . . By far the most useful quotations for the orator, however, are those from Holy Writ. The people are more familiar with the Bible than with any other single book, and lessons drawn from it reinforce a speech. The Proverbs of Solomon abound in sentences which aptly express living truths. Abraham Lincoln used scripture quotations very frequently and very powerfully. Probably no Bible quotation, or, for that matter, no quotation from any book, ever has had more influence upon the people than the famous quotation made by Lincoln in his Springfield speech of 1858,—'A house divided against itself cannot stand.' It is said that he had searched for some time for a phrase that would present in the strongest possible way the proposition he intended to advance—namely, that the nation could not endure half-slave and half-free."

A very important source of illustration is observation. The speaker who observes human life and its various occupations, talks with all sorts of men, looks straight at things and asks questions until he understands them, will gather a mass of illustrative material that will serve him in good stead when needed.

[1] Introduction to his *World's Famous Orations*, p. xiii.

Webster, standing one morning at daybreak on the heights of Quebec, heard the drumbeat from the fortress and fell to thinking of the extent of England's power. Years after, when wishing to impress upon the Senate the rash courage of our forefathers in resisting so great a power, he does not content himself with statistics of England's army and navy and wealth, but illuminates all with,—

"They raised their flag against a power to which, for purposes of foreign conquest and subjugation, Rome, in the height of her glory, was not to be compared, a power which has dotted over the surface of the whole globe with her possessions and military posts; whose morning drumbeat, following the sun, and keeping company with the hours, circles the earth daily with one continuous and unbroken strain of the martial airs of England."

Figures of speech. The consideration of analogies leads us naturally to figurative language. I shall not attempt to treat of the reasons why "words, singly or in composition, diverted from their original meaning to suggest or signify something analogous,"[1] serve to add to the clearness and beauty of composition. We are concerned with figures as a means of holding attention. Wendell treats figures under the head of Force, which he defines[2] as "the emotional quality of style, . . . the distinguishing quality of a style which holds the attention." We are particularly interested in figures here because they tend to create images in the mind.

A brief review of speech literature will convince one that there is force in figures well used. We shall find that many of those passages which peculiarly cling to memory are enlivened by figure. The popular declamations are filled with figures; such as Grady's "The University the Training-Camp of the Future," with a metaphor in its title, and beginning, "We are standing in the daybreak of the second century of this republic. The fixed stars are fading from the sky, and we grope in uncertain light." A glance through Curtis's "Leader-

[1] Wendell, *English Composition*, p. 245. [2] *Idem*, p. 235.

ship of Educated Men," reveals figures in almost every line. Observe this paragraph:

"The scholar is denounced as a coward. Humanity falls among thieves, we are told, and the college Levite, the educated Pharisee, pass by on the other side. Slavery undermines the Republic, but the clergy in America are the educated class, and the church makes itself the bulwark of slavery. Strong drink slays its tens of thousands, but the educated class leaves the gospel of temperance to be preached by the ignorant and the enthusiast, as the English Establishment left the preaching of regeneration to Methodist itinerants in fields and barns. Vast questions cast their shadows upon the future: the just relations of capital and labor; the distribution of land; the towering power of corporate wealth; reform in administrative methods; but the educated class, says the critic, instead of advancing to deal with them promptly, wisely, and courageously, and settling them as morning dissipates the night, without a shock, leaves them to be kindled to fury by demagogues, lifts a panic cry of communism, and sinks paralyzed with terror."

One may be surprised on examination to find how constantly one uses figures. Even if some student says he will "leave such flowery stuff to the wind-jammers and hot air artists," he is using metaphors, and mixing them too. Figures give the "punch" to slang. Some one has said that language is but a nosegay of faded metaphors. Some of these lie partly hidden in Latin derivatives. "Attention really means a stretching out toward. . . . *Apprehend* is nothing more or less than the Latin for *catch on.*"[1] More plainly we see the figures in *daybreak,* a *wild* idea, *flight* of time, *break the ice, grit, fret.* We cannot help using figures if we would. It is doubtful if one should often seek a figure; though he may when wishing a rallying cry, or other expression which he very especially wishes to stick in mind. But since we are bound to use figures, and since well used they have force and badly used may be absurd, some attention to them is desirable.

Wendell finds[2] that the essence of figure is a "deep sense of connotation," and that their good use demands

1 Wendell, *English Composition,* p. 248.
2 *Idem,* pp. 255, 258.

primarily sympathy; that is, such an understanding of those addressed as will enable one to know what associations a figure will arouse in their minds. The comparison should be "broadly, sympathetically human."

A complete treatment of figures would be out of place here. Those not familiar with the subject will profit by turning to one or more of the following works: Hill's *Foundations of Rhetoric*, Wendell's *English Composition*, Spencer's *Philosophy of Style*. Genung's *Working Principles of Rhetoric*. Read also what Whipple says on the subject in his essay, Webster as a Master of English Style. I will speak only of the chief danger in the use of figures.

The chief danger lies in the mixed metaphor, the product of a mind too unimaginative to realize that it is using figures, or of a very nimble imagination which leaps too rapidly from picture to picture.

Probably few are capable of the famous bull: "I smell a rat, I see it floating in the air; but mind you, I shall nip it in the bud," or of that product of the same mind, "I stand prostrate before the throne." These were nearly equaled, however, by the member of Parliament who declared that the British lion, "whether roaming the plains of India, or climbing the forests of Canada, will never draw in his horns or crawl into his shell." "The young men are the backbone of this country," declared a speaker, "and that backbone should be brought to the front." I heard a preacher depicting a young girl coming forth from her home to go tripping o'er the sea of life, while the devil reaches for her on every hand.

The famous "bulls" are only especially absurd instances of what any one is likely to produce who is careless in his use of words. While the slips are rarely so amusing as those given above, they may be quite as confusing to those hearers who have active imaginations.

You will notice that the absurdities are often due to failure to recognize the figures in hackneyed expressions. *Backbone*, *smell a rat*, *sea of life*, are faded metaphors, but are still too strongly figurative to be used freely in disregard of their original meanings. The best suggestion for avoiding error is that we should develop the habit of visualizing our expressions. No man who does this will make the ship of state jump the rails, or break the backbone of a cold wave.

A well developed sense of words, such as is acquired by language study, is a great safeguard.[1] Every speaker should develop some

[1] Cf. Titchener, *Primer of Psychology*, p. 205.

sense of the figures which lie in the plain English forms, at least; such as *standard*, *safeguard* and *hand*. Every one should realize that a standard may be raised or lowered, but hardly laid down when one means set up; and that one is not injured at the hands of a bulldog. If a hearer is not confused, he is at least distracted, when he is told of Goldwin Smith that his "intellectual activities kept pace with his declining years."

Since the figures to which our attention is called are usually either absurd or magnificent, it may be well to call attention to some of homely force. These we may find in many a proverb, such as, "A burnt child dreads the fire," "A rolling stone gathers no moss." Of the extreme abolitionists, Beecher said, "They are trying to drive the wedge into the log butt-end foremost, and they will only split their beetle." And Robert Collier said of Beecher, who broke through the traditional theology of his church, "He was an oak planted in a washtub; it was hard on the tub."

Variations in imagery. We should note again, that individuals differ in regard to their dominating forms of imagery. These differences are likely to affect expression; that is, an eye-minded person in describing an event is likely to emphasize the visual imagery, dwelling upon what was to be seen; while an ear-minded person will emphasize sounds. A pertinent suggestion arising from these facts I am permitted to quote as follows:

[1] "If the speaker is a visual, and his audience is made up predominantly of motors, his images are of no use. As a matter of fact, most audiences are largely visual; but there is a large motor element everywhere, and allowance must be made for it. . . . Another thing to remember is the audience's limits of attention. Shift from one type of cue to another on the part of the lecturer is more restful than the attempt to be concrete within the range of a single kind of cue. A man speaks very differently on the same subject, according as he speaks from sight, sound or feel. He becomes a different man; his language and the nature of his appeal are different; and so the audience does not get tired."

[1] A letter from Professor Titchener.

Sustaining attention. We have noted that novelty, curiosity, and sensational methods, while they may catch attention, will not of themselves hold it; but what we have learned of derived interest, concreteness and imagination is as applicable to sustaining as to gaining attention. And what we shall proceed to concerning composition is applicable to both phases. There are, however, some special considerations under this head.

The principle especially in mind here is already familiar from Chapter III. Fix in mind the statement quoted from Professor James on p. 60, noting in particular, "The subject must be made to show new aspects of itself; to prompt new questions; in a word to change." Few phases of this whole subject are better worth our consideration than the avoidance of monotony; and we are now prepared to enumerate some of the ways of presenting a topic with due variation. They can be used only by a man "of full mind, in whom the subject in hand is so mastered and matured that his thought upon it is active and germinant."[1] Amplification of a thought does not mean dilution, but enrichment.

First, we have the various phases of our subject-matter. If Lincoln is our theme, we may view him in the many phases before suggested. If we have narrowed down to Lincoln's tact, we may consider his tact in the law court, in politics, in dealing with his generals, with diplomats, etc. If the theme is arbitration, we may look at its economic side, its social side, its moral side, etc. If we speak on "Honesty is the best policy," we may treat it first theoretically, then practically; and then we may consider honesty in social life, in the practice of law or

[1] Genung, *Working Principles of Rhetoric*, p. 464. This is an excellent reference on amplification. See also Phillips's *Effective Speaking* under the headings, Cumulation, Restatement, General Illustration, Specific Instance and Testimony.

medicine, or in selling goods. Taking up the negro problem, a mind at all familiar with that subject can work out twenty phases in as many minutes. But since we must usually treat but one small part of a subject, we must carry analysis further. From the negro question we may select the negro in slavery; then, even without study, we think of how the negroes were brought into slavery, the economic factors that made their labor profitable in the South, but not in the North, different types of negroes in slavery, negroes as skilled workers, relations of masters and slaves, education permitted, means of gaining freedom, their music, religion, etc. But almost any one of these divisions would make a topic for a speech; and on study and analysis we should find that we could go on subdividing, as the botanist continues to make more and more classifications as his knowledge grows more intensive. Here, of course, the study of the topic as urged in Chapter IV comes in play.

Again, we may consider our material from different angles, as it will be viewed by different classes of people. If lynching is our theme, we may consider how the ignorant negro is affected by it, how the intelligent negro views it, how the North looks upon it, and how different classes of Southern people view it. Further, we may very profitably consider with how many existing interests of our hearers we can link our topic; for every new relationship gives it a new aspect. We may put our ideas now into abstract, now into concrete terms; now into general use, now into specific terms. We may utilize apt quotations. We may throw our arguments now into the forms of hard and fast exposition and logic, now into forms which will touch the imagination and the dramatic sense. We may use examples, illustrations general and specific, and analogies and figures.

This list of possibilities is suggestive rather than complete. It is further to be observed that how much variation is needed depends upon the length of the speech, its difficulty and the ability of the audience to attend and their eagerness to listen. Experience indicates that all this is not too obvious to mention, but should prove useful as a means of self-criticism. Beginners are often weak in the use of wise amplification.

Brevity. Often the beginner does not see that amplification is needed for clearness and impressiveness, but thinks it means simply making a little go a long way,—dilution. The virtue of brevity is much impressed upon us. We are told that "brevity is the soul of wit," that the average composition would be improved by cutting out half its words. Adjectives and adverbs in excess are particularly warned against. When Hamlet says of his father, "He was a man, take him for all in all," he could not have strengthened his praise by adding any adjective to *man*. Too many words and phrases, circumlocutions, such as *iron utensil frequently employed for excavation* instead of *spade*,—all these are clumsy and clog movement. Brevity is an essential ingredient in many a forceful saying, though surprise is quite as important: "Verbosity is cured by a wide vocabulary"; "Language is the art of concealing thought"; "Do not mistake perspiration for inspiration"; "God pays, but he does not pay every Saturday." And finally, we know that audiences like brevity; that is, they like short speeches.

Granting all this and more, still we must not overestimate the value of mere brevity. There is a necessity of iteration, of staying attention upon an idea until it grows clear and impressive. Psychologists tell us that frequency as well as intensity is important in fixing impressions. More than this, amplification is not mere

repetition; there is gain in information and understanding. Even the restatement sheds new light on a point. If this were not true, many of the greatest essays, poems, books, even the life work of some great men might as well be condensed into a few sententious sayings. Would it have been better if Newman, having written in *The Idea of a University* that a gentleman "is one who never inflicts pain," had not gone on for several fine paragraphs, explaining and impressing his meaning? Yet there is the whole thought "in a nutshell."

Let us take an earnest presentation of the argument for brevity by Dr. Austin Phelps:[1]

"Many years ago, Kossuth the Hungarian patriot, in an address in the city of New York, expressed the idea that the time had gone by when the people could be depended upon for their own enslavement by standing armies. He compressed it into two words. Said he, 'Bayonets think.' The words caught the popular taste like wildfire. They took rank with the proverbs of the language immediately. The idea was not new, but the style of it was. It had been floating in the dialect of political debate ever since the battle of Bunker Hill, but never before had it been condensed into a brace of words. The effect was electric. Millions then, for the first time, felt it as a fact in political history. Within a month the newspapers of Oregon had told their readers that bayonets think. Everybody told everybody else that bayonets think. In style it was a minié-bullet: everybody who heard it was struck by it. Such is the force of laconic dialect."

Observe, first, that this expression "Bayonets think," would be very hard to interpret if it stood alone. Dr. Phelps tells us it is an old idea, yet he feels the need of giving its meaning in advance. No doubt Kossuth had presented the idea fully before he reached this expres-

[1] Phelps and Frink, *Rhetoric*, p. 139.

sion in his speech, and this was only a way of condensing his thought into a flashing phrase that would stick in memory. Usually these phrases, wonderful for brevity and force, depend upon the previous understanding of the audience, gained either beforehand or from the speech itself; and they simply crystallize this understanding. This is true of the epigrams quoted above. How much would they mean to one who could not translate and amplify them? So much depends upon the information and belief of one's hearers that we cannot safely accept the dogmatic statement, the briefer the better.

So much for brevity and clearness. We cannot doubt that brief statements are often forceful. I should like to insist on this truth, were there need; but it is also true that brevity is not necessarily forceful. Note how Dr. Phelps, in his desire to impress us with the force of Kossuth's phrase, multiplies words. He goes into details, he reiterates, and he employs figures of speech. Emphasis requires time as well as sheer force. The hearer must have time to think, to take in the thought. If you can keep me thinking of a matter for an hour, you have made that matter important in my eyes. The Gettysburg Address is pointed to as a marvel of brevity; but if the utmost brevity is good, this speech is verbose. Short as it is, it contains words not necessary, and even repetitions. Moreover, the times prepared the audience for the speech and Edward Everett, who spoke before the President, had in a long discourse, reviewed the history which formed a background for Lincoln's address. And after all, there is strong evidence that the audience were not so much impressed with the speech as we are. It was too short for a hearer, who lacks the reader's opportunity to deliberate. When Lincoln debated with Douglas he usually took his full two hours.

Short sermons are especially welcomed. Is it not because we go to church from a sense of duty, and because hearers and preachers alike often fail to do their share toward making sermons interesting? We do not like a really good sermon to stop in fifteen minutes. Some may find interest in turning to the *Outlook* for July 10, 1913, and examining the sermon at p. 631, selected and commended for its brevity. It amuses, it hits its point; but does it satisfy? Is the application clear? Would it be equally good before an ordinary congregation?

A good thing should not be made a fetish. Serious writers, including Dr. Phelps, recognize the limitations of the doctrine, be brief, and they dwell also upon the need for amplification. What, then, is the truth? Am I urging you to be as long-winded as you like? Heaven forbid! Short speeches are usually best. First, we must take the familiar suggestion: Consider the circumstances and the needs of your audience. Is the brief statement sufficiently clear? sufficiently impressive? If so, use no more words. Secondly, in answering the first question, consider whether you are amplifying a thought that deserves emphasis. Thirdly, waste no words. Be economical; but that does not mean niggardly with words, as Professor Palmer says [1] Emerson was. An old lawyer has said that "the number of a man's words should be like the length of a blanket,—enough to cover the bed and to tuck in besides." Do not cut out till the effect is bareness. Ask yourself, does the word in question serve a proper purpose? Would one serve as well as two? Fourthly, in order to secure needed amplification and yet keep our speeches short, *we should narrow our themes.* There are but few occasions when we are required to cover a large subject in a few minutes On the occasion of Lincoln's second inaugural there were many topics crying for attention; and yet his address was brief because he

[1] *Self-Cultivation in English*, p. 12.

limited his scope. This is the brevity audiences like, that of a well developed but limited idea, not that of a bare, hard-packed address. A short dull speech may seem longer than a long interesting one.

There is no mistake more common with our college debaters, who are compelled to be brief, than that of endeavoring to pack as many arguments as possible into five or ten minutes, instead of trying to make a few essential points impress and cling to the judges' minds.

Unity in variety. I have emphasized the need for change and also the need for dwelling upon important ideas; and now I emphasize the need for unity, which demands that each speech should "group itself about one central idea." We must make a distinction between merely holding attention through a given period, and holding attention to those ideas which, properly impressed, will accomplish our further purposes. It may be possible to hold attention, if that is all that is desired, by a series of disconnected "hits," whether these be jokes, stories, "purple patches," epigrams, passages of sheer beauty, or any other resource of composition and delivery; but all this is a waste for a speaker with a purpose, unless he has used all to produce a unified impression. The importance of unity will grow upon us as we study and practise public speaking.

A writer tells[1] us the plays of to-day "do not depend for their effect upon cumulative interest, but upon individual 'punch.' . . . Our latest dramatic form combines all forms in a swift medley of effects that I can describe by no other term than vaudeville." He adds significantly that when the curtain falls, turning from the play instantly, "we lean back into the ordinary world" and "resume conversation interrupted in the subway."

I have in mind a preacher whose sermons might also be described as vaudeville. There is the call to laugh and the call to weep, occasional dashes at the text, anything and everything that will make a hit, with extremely slight regard for the supposed theme. When he

[1] Simeon Strunsky, in the *Atlantic Monthly* for May, 1914, p. 627.

comes to the final appeal you feel it is simply tacked on to satisfy custom; indeed, you have a sense of surprise that a show should end that way.

Three unities. There is need for *unity of thought* and this is the unity usually emphasized in the texts. Whatever is said, however many ideas are advanced, all should be subordinated to one central thought which all serve to develop. There is also a *unity of feeling.* However many emotions are touched, all should blend to produce the desired mood. Both these unities enter into and are subordinate to *unity of purpose;* that is, all that goes into a speech should bear the test of promoting understanding, inducing belief, or influencing conduct, according to the speaker's aim in a given speech.

Due attention to unity does not preclude variety. *Variety in unity* James declares "the secret of all interesting talk and thought." Other writers say, "Variety in unity is the secret of sustained attention."[1] Unity you need; variety you need; there is no conflict. While you must turn attention from one aspect of your theme to another, you should turn to aspects of that part which is under consideration. And also, as indicated above, you gain variety by stating the same idea in different ways. Fix this in mind: Change does not require jumping from one topic to another; or even to another part of the same subject than that under consideration. Nor is a higgledy-piggledy turning from point to point within your proper scope suggested; rather an orderly, coherent procedure, such as will encourage the efforts of your audience to see the relations of part to part.

To illustrate the foregoing we may turn to the selections, Who is to Blame? and Await the Issue, in Chapter XIV. Certainly these have variety, and their unity is admirable. There is progress; each

[1] Colvin and Bagley, *Human Behavior.*

paragraph serves to give a new view-point; yet each serves the central thought and turns attention to it again and again. So evident is the central thought in each paragraph that careless summaries of the paragraphs will be much alike and will really be summaries of the whole. Lincoln's Gettysburg Address is a remarkable example of unity with progress and variety.

"Fourscore and seven years ago our fathers brought forth on this continent, a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

"Now we are engaged in a great civil war, testing whether that nation, or any nation, so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

"But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth."

(Delivered at Gettysburg, November, 1863.)

Here is unity of thought: all serves to develop the proposition, popular government must be preserved in the world. Our fathers established a free government; this war is testing the durability of such government; we have met to honor those who have died that it may endure; we cannot honor them, but we can catch inspiration from them and solemnly resolve that free government shall endure. Almost every sentence directly echoes or amplifies the central thought. There is unity of feeling: veneration for the fathers because of the work they wrought for free government; sorrow for the dead, pride in their courage and gratitude for their sacrifices, and with all a glorying in the conviction that this is a struggle for human liberty;—all these blend into high resolve to continue the struggle. That is to say, there is also unity of purpose: Lincoln wishes to honor the occasion and more to honor the dead; but these purposes accomplished serve the grand purpose of inspiring his hearers and the country to greater sacrifices.

There is a very real temptation to attempt too much in a single speech, and the speaker often feels that his

hearers ought to be capable of understanding several major thoughts in one period, and so they are; but still experience proves that no audience is likely to carry away from a discourse more than one important thought; that where there is not proper limitation, elimination and subordination of all to one central thought, the audience carries away little that is clear and well impressed, and that little as often the least important as the most important. In exposition, in argument, and particularly in persuasion, there is need of "pounding in" a single idea. The hearer, we must always remember, cannot, like the reader, review and ponder and so impress many thoughts on his mind. The speaker must resist the temptation to attempt too much, and consider that he has done well if he has clearly and forcefully expressed one thought; very well indeed, if next day his hearers are able to state justly his main idea.

Some analogies may help us to grasp the idea of unity. Although the painter may give his picture a wealth of detail, yet he will strive to make each detail accentuate the central figure. The statue of Lincoln, which stands in the park which bears his name in Chicago, has been said by a competent authority to owe much of its greatness to the fact that every line of the figure leads the observer's eye back to Lincoln's face. If this analogy seems to suggest that one should be forever circling about his theme and never going forward, let us compare a speech to a river which grows broader and deeper as it receives its tributaries, some of which have their sources far away, and bears all forward in unity. Too many speeches are like a stream flowing into a desert, throwing off one branch here and another there, until all is lost in the sand.

A few specific warnings may assist in securing unity. Do not let yourself be led astray by mere association of ideas, such as guides most conversations. Each sentence may be related to its neighbors, and yet unity of the whole be lacking. To give an exaggerated example:

Speaking of California, I am reminded of her great prune orchards. Now prunes properly prepared are an excellent food. I do not mean as boarding-house keepers prepare them. Boarding house keepers are trying to give you as little as possible for your money. One can hardly blame them either, with the high cost of living, which does not seem after all to be lowered by the new tariff law. We had great hopes of better times when Wilson put his measures through; but now it looks as if the House would go Republican this fall. But speaking of California, the Progressives and the women make that state doubtful. I don't know about women's suffrage, etc., etc.

Absurd, do you say? Of course, but very easy to fall into, and not much worse than the production of a distinguished preacher who, declaring that Christianity must be militant, turned to the militant suffragettes for illustration and proceeded for several minutes to defend them, till the point supposedly being illustrated was quite swamped.

Again, do not think you have unity because all you say is or can be related to one subject. You might say a thousand things about Lincoln that are not clearly related to the particular theme, Lincoln's education. Perhaps many of those things could be twisted into some semblance of a relation to his education; yet upon the whole they would not serve to develop your main thought, or the right mood, or make for the end in view. And many of the ideas that might be forced into support of the central thought, are not worth while for the purpose in hand. Unity requires elimination as well as subordination, and many an interesting fact, or seemingly brilliant thought or expression, must be ruthlessly sacrificed. Unfortunately few of us have the courage of our judgment in this sort of self-sacrifice; but the practical question is, Does this detail serve the purpose? When in doubt, omit.

Some preachers make the mistake of assuming that any thought which can be drawn from their text has proper place in their sermon. I heard a preacher and lecturer of some note preaching on the story of Caleb and the other spies who were sent by Moses to investigate the land of Canaan.[1] After a discourse which touched on everything which chanced to be in the Doctor's mind that morning, he drew these three lessons: 1. It is sometimes a duty to be a spy. Spying is not muckraking. 2. Those who make ventures of faith are rewarded. 3. The best years of life come after fifty.

The speaker, then, should ordinarily narrow his theme and strive to hold attention to a single idea. If this results in monotony or tiresome repetition, it is because the speaker is not skilful; he is not profiting by the lesson of variety in unity. It is also probable that his mind is not "richly furnished with materials," and that for lack of sufficient analysis he has not viewed his subject in its various aspects and relations.

Simplicity. Both Genung and Hart, authorities on rhetoric, say that unity and simplicity are the most essential elements in oratorical style. These are closely related; yet a speech or a sentence may be both perfectly unified and very complex. We recall the need for economizing the hearer's interpreting power. We may borrow from Genung:[2]

"Words from the every-day vocabulary, simplicity and directness of phrase, a strong and pointed sentence structure, an ordering of parts made lucid by marked indications of plan and consecutiveness, reasoning where there is only one step from premise to conclusion and no solution is left obscure or in long suspense,—these are the economizing agencies which adapt oratorical style to popular apprehension."

The plan of a speech should be simple and easily comprehended. The sentences should not be involved or

[1] *Numbers*, 13.

[2] *Working Principles*, p. 653.

made heavy with many modifiers; but there is little use in making dogmatic statements in regard to the respective merits of long and short sentences, or loose and periodic. The question in regard to any sentence is, Will it be readily grasped? A sentence may be very long and have many clauses, and yet be easy for the hearer. The last sentence of Who is to Blame? is an example; but the second sentence in the same paragraph has made much trouble. We may say that sentences which require the hearer to carry forward much matter of which the bearing is not evident immediately, will weary an audience, if much employed. (See examples in Chapter XIII.)

Coherence. Closely related to unity and simplicity is coherence. To cohere is to stick together. In coherent composition the relation of each part to its neighbors and to the central thought is unmistakable. This would seem to be the requirement of unity, but the emphasis is upon *unmistakable*. Not only should every sentence and paragraph have a proper relation, but this should be made plain, in order that attention shall not be wasted.

In securing coherence, much is gained by making a clear plan, with main-heads showing clearly their relation to each other and to the theme, and with each subhead clear in its relation to its main-head. Most stress is laid by the authorities, perhaps, upon clear sequence of ideas, as shown by clear transitions from sentence to sentence and from paragraph to paragraph. A review of "college orations" shows that a too common method of seeking force, a sort of snapping, crackling force, is by trimming out connective words and phrases. These have been called the "hooks and eyes of style," and cannot be dispensed with. In listening to such speeches one has difficulty in seeing the relation of sentences while keeping up with the speaker; and often one finds on exam-

ination, that this disconnected method of composing has encouraged the speaker in stringing together "snappy" sentences which are not well related. For example:

"On Virginia's historic soil has been proved the fact that Revolution may be but a stepping stone for Evolution. Man is the center of all evolution. His moral growth or decay is irresistible. Innumerable problems of human progress are the unwelcome inheritance of every generation. To ignore these problems is fatal. America is rousing from a moral lethargy; a thrilling spirit of reform typifies the present age. The fundamental evil of American society is the industrial basis upon which it stands. The State, institutions and men are judged from the standpoint of the almighty dollar. What are the results of this standard, what does it involve, and what is the remedy?"

We shall dwell in Chapter XIII upon the effect of echoes, "the connective tissue of language," in binding together a speech. Their use is especially notable in the Gettysburg Address. Another means is the use of parallel constructions; that is, giving similar form to phrases of similar significance.[1] Wendell speaks of "the amazing value of parallel construction," and he illustrates with the Lord's Prayer. A study of a master of speech composition, like Wendell Phillips, will reveal much use of connective words, echoes and parallel constructions. I have chosen the following passage,[2] not because it is the most remarkable for coherence that could be found, but because it combines coherence with the abrupt force sought in the excerpt above.

"In this mass of ignorance, weakness, and quarrel, one keen eye saw hidden the elements of union and strength. With rarest skill he called them forth and marshaled

1 Wendell, *English Composition*, p. 137.
2 From Phillips's oration on Daniel O'Connell.

them into rank. Then this one man, without birth, wealth, or office, in a land ruled by birth, wealth, and office, molded from these unsuspected elements a power which, overawing king, senate, and people, wrote his single will on the statute-book of the most obstinate nation in Europe. Safely to emancipate the Irish Catholics, and in spite of Saxon-Protestant hate, to lift all Ireland to the level of British citizenship—this was the problem which statesmanship and patriotism had been seeking for two centuries to solve. For this blood had been poured out like water. On this the genius of Swift, the learning of Molyneux, and the eloquence of Bushe, Grattan, and Burke had been wasted. English leaders ever since Fox had studied this problem anxiously. They saw that the safety of the empire was compromised. At one or two critical moments in the reign of George III, one signal from an Irish leader would have snapped the chain that bound Ireland to his throne. His ministers recognized it; and they tried every expedient, exhausted every resource, dared every peril, kept oaths or broke them in order to succeed. All failed; and not only failed, but acknowledged they could see no way in which success could ever be achieved.

"O'Connell achieved it. Out of the darkness, he called forth light. Out of this most abject, weak, and pitiable of kingdoms, he made a power, and dying, he left in Parliament a specter which, unless appeased, pushes Whig and Tory ministers alike from their stools."

Another important consideration in securing coherence is point of view. Rhetoricians [1] call attention to the fact that in describing a scene one should view all from one spot; or, if one changes view-point, one should give due warning. If you were describing the campus as seen from the south end, and without warning began to describe things as seen from the east, your hearers would be in a fine state of confusion. You will see, too, that many and rapid changes, even with warning, will be

[1] Cf. Baldwin, Composition, *Oral and Written*, p. 60.

troublesome. Now, the same confusion will arise if you try to speak of arbitration as seen by a soldier, a business man, a humanitarian, all at once; or if you too rapidly shift from one to the other. Unnoted shift from past to present or to future is also troublesome.

Emphasis. A large element in speech-making, as regards both composition and delivery, is emphasis. Emphasis attracts attention, and right emphasis attracts it to what should especially be noticed. The term might be extended to cover this entire chapter. In its narrower sense, emphasis is largely a matter of proportion, giving due space to the different ideas of a speech, holding attention longest upon what is chiefly to be impressed. For this purpose we use reiteration and amplification, as has been explained. The longer a topic is held before attention,—genuine attention,—the more importance it gains in the hearer's mind, assuming that attention does not reveal its inherent unimportance. Sufficient warnings have been given against the overuse of any of the means of attracting and sustaining attention, such as specific enumeration and illustration, at points where emphasis is not desired.

Delivery. The resources of delivery are, of course, available for making a speech coherent and giving due emphasis to its parts; but the speaker should not compose sentences and paragraphs which throw the burden of labored stress, inflection, etc., upon delivery. Newcomer says,[1] "One of the tests of good style is the ease with which a reader, reading the work aloud without previous acquaintance, will properly stress . . . the different sentence elements." It is very commonly true that beginners will write their opening sentences so that their speech subject is swamped in the midst of numerous

[1] *Elements of Rhetoric*, p. 192.

clauses. "Seek so to place words," says Genung,[1] "that they shall emphasize themselves." It may be added that the practice of delivery, and especially the interpretation and delivery of selections, tends to develop a sense of sound emphasis in composition.

An admirable treatment of emphasis in composition will be found in Baldwin's *Composition Oral and Written*, p. 19. Especially good is his illustration of bad emphasis by developing in the Gettysburg Address the less essential part devoted to the battle and shortening the appeal to the audience.

Use of texts on composition. I have no intention of giving in this text a systematic treatment of composition. I only wish to emphasize those elements which class-room experience indicates as needing special attention. A fair degree of knowledge of composition on the part of my readers must be assumed. For those lacking due preparation, and for all with regard to certain questions, the references to other texts are given. We should note that all that writers on composition have to offer on force, strength, energy or vigor of style, however named, is germane to the subject of attention; for as we recall from Wendell's definition,[2] "force, the emotional quality of style," is "the distinguishing quality of a style that holds attention."

Much that comes under this head has already been presented. I advise you to look up the references given, and in particular to read the chapter on Force in Wendell's *English Composition*, and the chapters on Energy in Phelps and Frink's *Rhetoric*. The latter work has the advantage of being written from the speaker's viewpoint. It will be worth while to run over some of its headings here:

First, the speaker must have forcible thought, thought to which forcible expression is appropriate. "Do not take a sledge hammer to kill a fly." Then one should write or speak with enthusiasm. "Logic set on fire," is one of the definitions of eloquence. It is important, further that one prepare with audience in mind, and also

[1] *Practical Rhetoric*, p. 179. [2] *English Composition*, p. 236.

have some immediate object in view. But enthusiasm must be accompanied by self-possession. Delirium and convulsions are not strength. Dr. Phelps proceeds to discuss energy as affected by words, taking up pure words, Saxon words, specific words, short words, onomatopoetic words. He next considers the force of conciseness, and the weakness of verbosity. The arrangement of a sentence for emphasis, and the advantages and disadvantages of loose and periodic sentences are treated. A chapter is given to figurative language as an element in energy; but by figures Dr. Phelps refers to certain methods of expression which later writers do not class as figures,—climax, antithesis, interrogation, colloquy, hyperbole, irony, exclamation, vision and apostrophe. Plainly enough all these are means of winning special attention. We need note only the first three of these so-called figures of speech.

Climax is more important in speaking than in writing. It seems to answer an instinctive demand of the hearer, and is the natural expression of one who warms to his work. Anticlimax, when it is not burlesque, as in "he had a good conscience and a Roman nose," is always weak. To proceed without increase of force gives much the same effect as anticlimax. As a rule, the order of climax should be followed within the sentence, in the arrangement of sentences and in the plan of a speech, though there may often be good reason for departing from the rule. Wendell says[1] that anticlimax is essentially false emphasis; and a speaker realizes this in delivery, when his instinct prompts him to stress the ends of sentences, paragraphs and speeches.

Antithesis is based on contract, with the force of which we are already familiar. The antithetic structure makes a contrast sharper.

"A soft answer turneth away wrath; but a grievous word stirreth up anger."—*Proverbs.*

"The Puritans hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators."—*Macaulay.*

"It is because Shakespeare dares, and dares very frequently, . . . simply to be foolish, that he is so preëminently wise; the others try to be always wise, and, alas! it is not necessary to complete the antithesis."—*Saintsbury.*

1 *English Composition*, p. 133.

Interrogation. Says Phelps: "Few expedients of speech so simple as this are so effective in giving vigor to style. Composition comparatively dull may be made comparatively vivacious, and so far forcible, by a liberal use of interrogatives. . . . Put it to the hearer as if he must sharpen it by a response." Plainly enough, questions tend to bring the conversational quality into delivery, to bring speaker and hearer into contact. The virtue of interrogation is in its prompting the hearer to think for himself. Mr. Bryan says of it:[1]

"The interrogatory is frequently employed by the orator, and when wisely used is irresistible. What dynamic power, for instance, there is in that question propounded by Christ, 'What shall it profit a man if he gain the whole world and lose his own soul?' Volumes could not have presented so effectively the truth that he sought to impress upon his hearers."

The effective phrase. There are college students who are far too fond of striking phrases, and who carry their labors to the point of affectation. They frequently try to make expression take the place of thought. It has been my fortune to meet, in large universities with many technical courses, more of those who despise any careful attention to phraseology. "What 's the odds if people only get it?" they demand; and do not see that they beg the question. If one's words are not precise, or are offensive to the taste of one's hearers, if one's constructions are cloudy and weak, then one's hearers do not "get it," or not with full force. The idea of efficiency, which has taken a strong hold upon present-day technical students, can be applied to language. The way

[1] *World's Famous Orations*, Introduction.

we do things counts. Those who can appreciate good form in pulling an oar or in driving a golf ball, ought not to be at a loss to realize the importance of the manner of expressing ideas.

There is a false notion of sincerity which lies back of the notion that it is unworthy of a man to try to say things well. "If a man has a worthy thing to say," exclaimed Henry Van Dyke,[1] "shall he not think it worth while to find a worthy way to say it?" What is it we instinctively object to? I do not believe the man lives who does not respond to really good expression. Is not our objection to the effort to make a commonplace idea sound profound, the use of the "feeble forcible" in an effort to make a puny thought startling? The refusal to say a simple thing simply produces bombast, against which we properly react. There are those, also, who carefully avoiding the "highfalutin," and even honest eloquence, yet indulge in so much cleverness that one feels they are trying to be "smart." They attract attention less to their ideas than to their way of expressing them. And this, like a showy gesture, is both ineffective and in bad taste. It is neither the "big bow-wow," once so common in American oratory, nor affectedly clever expression, that is urged upon you; but just an honest effort to give effective, fitting expression to your thoughts and feelings, so that without waste they shall hold and impress the attention of your audience. And if your words, without attracting attention to their beauty and rhythm, give your audience pleasure, so much the better.

Some stand by the great half truth: If you think

[1] Caught from a sermon and perhaps not exactly Dr. Van Dyke's words.

clearly and vigorously, you will express yourself clearly and vigorously. It is true you cannot speak clearly and vigorously until you so think, and that clear, vigorous thought will *tend* to secure fiting expression; but there is also need for study and strenuous endeavor. And we must remember that the very effort for clear, vigorous expression reacts to clarify and strengthen our thought. We should remember, too, that we are students, not masters; and that if we are to be ready in the crises we look forward to, when with smoothly working minds and ready command of ample vocabularies, we shall meet unexpected emergencies, we shall have to train ourselves well. Those who would say, Just be natural, were well answered by Professor George L. Burr in his address upon Robert Collier, the famous preacher, who in his eighties could still hold the delighted attention of his congregations:

"I know thoughtless folk who found the secret of his power in what they called his 'naturalness.' 'Why, to him it was all natural; he only needed to be himself.' My friends, I knew him well. . . . Do you think that to be natural costs nothing? Why, just to tell the truth is consummate art. Bluntness is not truth-telling. Bluntness is for those too lazy to tell the precise truth. . . . Read those letters of his early manhood . . . and compare them with the ripened magic of his later speech."

Those who confuse muddled thinking and muddy expression with sincerity may learn again from that book of wisdom, *Alice in Wonderland:*

"Then you should say what you mean," the March Hare went on.
"I do," Alice hastily replied; "at least—at least I mean what I say—that 's the same thing, you know."
"Not the same thing a bit!" said the Hatter. "Why, you might just as well say that 'I see what I eat' is the same as 'I eat what I see'!"

Slang. There are some who seem to have no forceful way of expressing themselves save in slang. Slang is a matter to be treated with common sense. We must admit that its use is not a crime and that it is sometimes effective. Nevertheless, I advise the young speaker strongly against any considerable indulgence in slang. First, we must recognize that there are going to be many times when slang will be unwise and inappropriate. Yet we are such creatures of habit that, if we use it habitually, we shall with difficulty avoid slang when we stand up to speak extemporaneously. And the effort to do so will greatly restrain our freedom. We shall be at a loss for words. Our sentences will frame themselves for our customary slang, which will either pop out in spite of us, or we shall have to hem and haw and start anew. If we cannot leave off our slang altogether, let us at least make a practice of leaving it out of our speech upon the platform; let slang have no part in our platform consciousness. At most, let us use slang only when we are sure that no good English expression will do as well.

In the second place, we must recognize that the constant use of slang limits our vocabulary. The English language has resources never dreamed of by the slangy person. He would need several good English expressions to convey all the meanings and shades of meaning which he covers with "a peach," or "going some." And mind you, this use of a single term for many shades of meaning indicates and encourages lack of discrimination in thinking. In the third place, we must recognize that what seems very effective to some may be very ineffective and even repulsive to those of better taste and judgment. That one may get a laugh by an atrocious bit of slang does not mean that it has served his real purpose.

There are many atrocious ways of drawing a laugh from an audience,—sometimes a laugh from the more vulgar portion while the rest shiver. We should notice, of course, that there is slang and slang; that some is almost necessary in discussing certain themes in certain places, and that in any case there is a wide difference between such mild slang as "something doing" and such a senseless vulgarity as "feed your face." But one who indulges greatly in slang is not likely to have a fine taste in the matter.

Work to do. The student at this stage may make speeches in each of which he gives special thought to one of the suggestions of this chapter. Especially profitable will it be to select topics unpromising from the standpoint of interest, with a view to evoking as much interest as possible. He will profit also by the study of the experience of others. For this purpose I advise at this point the study of the so-called occasional addresses, rather than speeches that have responded to personal or national crises; for crises are likely to supply interest regardless of the skill of the speaker.

For the purpose, Baker's *Forms of Public Address* will be found as good as any single volume. Wood's *After-Dinner Speeches* is an interesting collection. Reed's *Modern Eloquence*, in ten volumes, contains speeches of all kinds in great number.

Conclusion. To lay down a few simple, arbitrary rules for securing attention would seem very helpful, and would better satisfy a certain type of mind than a discussion of principles; yet is it not manifestly a mistake to be dogmatic about matters so dependent upon conditions? "It is better not to know so much than to know so much that is n't so." My only hope is that the student of this chapter will become intelligent in regard to its problems. I do not mean to say that one should use

all or any of the methods of this chapter in a given case; but I am confident that the principles will be found helpful in most cases. Especially do I hope that they will aid in the interpretation of individual experience.

CHAPTER VII

THE EXPOSITORY SPEECH

The second purpose of a speaker, in our classification, is to make clear, to explain. Exposition is not always easily distinguished from other forms of discourse; but it is sufficiently accurate to say that when the chief purpose of a speech is understanding, the speech is expository, though the means may include narration, description, and even argument.

Importance of exposition. There are good reasons why the student of public speaking should give some attention to exposition, although to convince and to persuade are more often his purposes. First, there are many times in which understanding is his final aim. This is particularly true in lectures, and is often true in business affairs. Secondly, exposition is often the basis of speeches which aim at conviction or persuasion. Most disputes are due to different understandings of facts. There can be no sound argument without clear exposition as its foundation. Sometimes all one has to do to win an argument, is to set forth lucidly the facts in the case. It is said that judges would often stop Lincoln after his statement of fact and before he began to argue, with "Now we will hear the other side." To convince a manager that he should adopt a certain machine may require only that you demonstrate its operation to him. Thirdly, the student finds the exposition of subjects in which he is interested quite as good as any other kind of

speech for helping him to forget himself. There are probably more students interested in subjects adapted to exposition than in those adapted to argument; but all kinds should be used in practice.

Speeches purely expository. In taking up the explanatory speech, I advise that the first attempt be pure exposition; that is, a speech in which understanding is the final aim. If you choose to explain the Diesel engine, stop with explanation and avoid all argument that it is better than another type. If you choose to explain the ethical doctrine of hedonism, do not attempt to prove it right or wrong. Keep as far from advocacy as if you were explaining the seasons on Mars. This does not mean that you must be dull and cold. You should be highly interested; but your dominant emotion should be desire to make your hearers understand. There is a reason back of this suggestion. If you are using your explanation as an argument, you are likely to neglect clearness and also to warp your exposition in your desire to advocate. You should learn to make the most impartial explanations. Indeed, you should make an impartial explanation, even when you are to base argument upon it. Authorities agree to the doctrine, which young speakers find hard to accept and older ones to practise, that the introductory and incidental explanations in debate should be without bias; not only because this is the honest method, but also because it is most effective to give an exposition which the other party must acknowledge fair.

Argumentative speeches expository in method. After one has practised somewhat upon the purely expository speech, one may take up speeches in which exposition is used as a method of convincing or persuading; for example, one may explain the commission form of government

in such a way that its virtues become apparent. We can see at once the temptation to distort the facts; but properly used this is as legitimate as any method of argument.

Methods of exposition. It is not my purpose to discuss at length in this text the methods of exposition. The essential element is clearness, to which we have already given attention. First, one should analyze the topic or process or problem to be explained, in order to determine the elements that need attention, and to make understanding easier by the consideration of but one feature at a time. Then there is need of clear definition of such terms as are unfamiliar, or are used in special senses, or terms of which the popular understanding is vague or confused.[1] A third means of explaining is by giving examples, as in the actual exhibition of articles or pictorial representations of them, or by citing instances. Much that has been said of illustration is applicable here. Of great importance in exposition is the comparing and contrasting of what is to be explained with what is already understood, and this suggests again the need of knowing the information and the limitations of one's hearers. The English game of football, says a student, stands between the American Association football and basketball. Assuming that this is sound, and that his hearers know the games mentioned, by indicating now the points of likeness and of difference, he can give them an understanding of the English game. This is our standard method: This unfamiliar game, form of government, belief, automobile is like this familiar game, etc., except—. Clearly enough, the appeal to imagination is important in explaining things and processes not before the eyes. The selection of details, the order of their presentation,

[1] A good example of definition will be found in Baker's *Principles of Argumentation*, pp. 24–36. This is especially valuable as indicating the uses and the limitations of the dictionary.

the suppression of what is not pertinent and helpful, unity, emphasis, coherence, point of view,—all these are important in exposition.

For further study I suggest the chapter on Clearness in Wendell's *English Composition*, followed by what is said on exposition and the examples in Gardiner's *Forms of Prose Literature*, Lamont's *Specimens of Exposition*, with its introduction, Genung's *Working Principles of Rhetoric* and Jeliffe's *Handbook of Exposition*. A more elementary work, *Elements of English Composition* by Gardiner, Kittredge and Arnold, contains a simple treatment of exposition with suggestive examples. Observe the means by which the explanations are made interesting; and also the use of narration and of charts. Any good work on argumentation will furnish a treatment of exposition as an aid to argument.

Examples of exposition should be studied in addition to those in the works referred to, which are for the most part not drawn from speech literature. The lecture is the form best adapted to our purpose. Find lectures that are pure exposition, and also those that utilize exposition in arguments, such as Huxley's lectures on Evolution.

Pictures, charts and maps. I wish to make some simple suggestions that are the product of experience in my own classes; and first in regard to the use of charts and the like. These are especially important in exposition, and some explanations are impossible without them. A plan of battle, a machine, or a building, plainly enough need graphic representation, if accuracy of understanding is sought. We find too that complicated statistics, as of the increase of population or the increased cost of living, are better understood when worked out in "curves." Stereopticon pictures, and even moving pictures, are likely to have a large part in instruction in the future.

In using any graphic representation, be sure to have it large and distinct enough for all to see, else it may prove only an annoyance. Superfluity of detail is a common cause of indistinctness. A map with only necessary

details and with sharp distinctions in colors, is better adapted to public work than the most complete publication. It is unwise to embellish a diagram with details which are not pertinent. These are objectionable, not only as decreasing the distinctness of essential details, but as distracting attention and perhaps provoking curiosity as to where they come into the explanation.

Avoid complexity so far as you can. That is, if you are explaining the steam engine to those not learned in its workings, present a simple form of it, one which embodies the principle but lacks elaboration; then if it is desired to explain the elaborations, these may be sketched in or presented in a series of charts.

President Schurman, in his lecture on The Balkan Wars, shows a map of the Balkan countries before the first war of 1913 began; another of the boundaries after this war, with the disputed territory indicated; and a third map of the countries after the second war.

A speaker who has confidence in his handling of chalk or crayon, may sometimes find it advantageous to develop his chart from the simplest outlines to its completed form as he speaks. This gives well the idea of progress and development; as for instance in describing an army's campaign. A speaker who attempts drawing on the platform should know precisely what he is going to do, what details he is to use and what scale is needed. Then he should practise the drawing to make sure he can do it. It is well, if the drawing presents any difficulty, to prepare paper with the whole or certain details and pivotal points faintly indicated, or with the bare outlines boldly marked.

There are certain advantages over drawing on the platform, in a series of prepared charts. First, the series keeps a better means of comparison before the audience

at all stages of the speech. To attempt to indicate different stages with different colors or other means on one chart, is usually confusing. Secondly, the prepared charts are likely to be better made. Thirdly, drawing upon the platform may attract too much attention to itself as an act. Either very clumsy drawing or a display of skill may be too interesting, even amusing. Fourthly, drawing which requires much care may take the speaker's attention unduly from his audience. These comments, however, need deter no one from a few simple strokes. Here, as in all, the speaker's business is to keep attention upon essentials.

One should resist the temptation to look at a chart when not speaking of it. The young speaker especially finds his chart a welcome refuge from the eyes of his audiences; but also those not embarrassed find their charts drawing them unduly. The audience is only too ready to look at anything their attention is called to. It is often best to keep charts out of sight until they are needed, and to remove them from sight when their use is finished, unless to do so distracts attention more than their presence. A little preparatory ingenuity may well be exercised. Even when referring to his chart, the speaker should avoid as far as possible turning his back to his audience. A glance at the chart is enough to give him his direction and he can keep his eyes upon his hearers most of the time. He should **avoid talking to the blackboard**; lest he become indistinct and lose touch with his audience.

Do not stand between audience and chart when it is in use. The speaker should stand to one side, facing the front as nearly as is convenient, and using for pointing the hand nearest the chart; that is, if he is at the right of his chart he should use his left hand. It is best in

most cases to have a pointer, as this helps in keeping out of the line of vision.

Degree of clearness. Wendell[1] defines clearness as "the distinguishing quality of a style that cannot be misunderstood." This sets up an ideal, but a good ideal to have in mind. Students of public speech are apt to take as their standard a style that can be understood, throwing upon their hearers rather than assuming themselves the task of making their thoughts as clear as possible. They rarely appreciate the difficulty of making one's thoughts clear. Painful experience brings home the truth that language is at best but a poor instrument, that it is indeed difficult to tell the truth, and that to convey fully an idea above the grade of "It is now ten o'clock," is a marvel. Words have different shades of meaning in different minds, and the prepossessions of one's hearers may make confusion of the most careful statement. Those who have an erroneous understanding of a matter will often adapt a correct explanation to their own misconception, hearing what coincides and ignoring what does not coincide with their expectations. It would be illuminating for the average student to give a class directions for work and discover how many different understandings a class of twenty-five will gain. The only safe standard is, be as clear as you can under the circumstances; and what you cannot make clear, do not attempt.

Consider the audience. But clearness is a relative matter, and the question at once arises, Clear to whom? Must one seek to be clear to the youngest or least intelligent person present; so clear that "the wayfaring man though a fool need not err therein"? No, that might be to bore the more intelligent; but on the other hand, one cannot afford to leave any large portion of an audience in

[1] *English Composition*, p. 194.

the dark. There is no rule to give; one must simply treat the situation intelligently. But if he is simple and clear and concrete in his method, uses simple, idiomatic English, and yet avoids all suggestion of children's talk, he can usually satisfy most of the intelligences in any audience.

The public speaker should eschew all affectation of profundity and high-sounding language; and be as simple as the nature of his subject and his purpose permit. In particular, he should not indulge in that false profundity which is really only lack of clear analysis.

College students and clearness. My observation is that students are to some extent unfitted for explanation before general audiences by their school training. They are trained for many years in explaining in recitations, reports and examinations, to teachers who understand better than they themselves. In explaining to a teacher the aim is not really to make clear, but to convince the teacher that one understands. And the teacher, usually unable to put himself in the position of one uninformed, pressed for time, and pleased with some slight evidence of understanding, rarely insists upon a full explanation. As a result, the student does not come to feel the need for clear analysis (an analysis has usually been given him), of simplifying terms, of finding the best order, of repetition, illustration, helpful schemes, summaries, and all that makes for clear exposition to those who do not understand in advance. When he addresses a general audience, he gives a few bare statements and wonders that he is not understood.

Emotion and exposition. Gardiner[1] stresses the fact that even in exposition, the coldest form of discourse, we cannot disregard the feelings of our audience. By this

[1] *Forms of Prose Literature*, pp. 56, 61.

he means chiefly that we must make our exposition interesting. But our hearers may be more than indifferent; they may be prejudiced. They may be so accustomed to a certain way of thinking, or method, or machine, that they positively object to hearing of any other. Audiences may easily be found who would object to the most impartial attempt to expound to them evolution, the peace propaganda, or socialism. It may be necessary before explanation is attempted, to interest such an audience, perhaps somewhat indirectly, in the distasteful topic. In general, tact is needed. Tact may be needed also to avoid boring or even offending the better informed portion of an audience, while explaining elementary facts to the less informed; and more in correcting the mistaken notions of those who think they understand. A speaker need not say bluntly that his audience is ignorant; but may present the matter as if reviewing or setting in order, or he may say that he will state for the benefit of a few what many of the audience are probably familiar with.

CHAPTER VIII

PERSUASION—INFLUENCING CONDUCT

It is convenient to use the word *persuasion* when we come to treat of influencing conduct. The word is not without its difficulties, since usage varies; yet there seems to be no good substitute. A review of the authorities justifies us in accepting tentatively Whateley's [1] definition of the word: "Persuasion, properly so-called, i. e., the art of influencing the will." To influence the will is identical with influencing conduct, and includes inducing or checking single acts or affecting a prolonged course of conduct; but, as we shall use the term persuasion, it is not limited to inducing physical acts, but includes changing the mental attitude, as by removing prejudice, bringing about a fair-minded attitude toward a person, a willingness to consider a proposition, or a desire to accept it. The term is broad enough to include conviction, but it is convenient to use the latter term to designate the process of "bringing any one to recognize the truth of what he has not before accepted." [2]

In the usage of many *persuasion* and *conviction* are synonyms, as are also the verbs *persuade* and *convince;* that is, *persuasion* is used to cover the meanings ascribed to both above, though *conviction* is limited to inducing belief. Thus, the *New English Dictionary* defines persuasion as "the presenting of inducements or winning arguments, the addressing of reasonings, appeals, entreaties to a person to do or believe something." But when the words are distinguished, they are most often distinguished as above; and, at least so far as the verbs are concerned, there is some tendency to insist upon the

[1] *Elements of Rhetoric*, p. 117. [2] *New English Dictionary.*

distinction. The same dictionary defines *persuade:* "To induce to believe something"; but adds that this use is "somewhat archaic." It then gives the further definition: "To induce or win to an act or a course of action; to draw the will of another to something by inclining his judgment or desire to it; to prevail upon, or urge successfully to do something." *The Century Dictionary* says: "To convince a person is to satisfy his understanding as to the truth of a certain statement; to persuade him is, by derivation, to affect his will by motives, but it has long been used also for convince. . . . There is a marked tendency now to confine persuade to its own distinctive meaning." Fernald's *Synonyms* distinguishes thus: "To persuade is to bring the will of another to a desired decision by some influence exerted upon it short of compulsion; one may be convinced that the earth is round; he may be persuaded to travel around it." And the following is from Smith's *Synonyms Discriminated:* "To persuade has much in common with convince; but conviction is the result of the understanding, persuasion of the will. . . . We are convinced of truth and facts. We are persuaded to act and behave. . . . We may be persuaded to act against conviction." In dealing with words so lacking in precision, we can only fix upon meanings for ourselves, preferably those supported by the best usage, and then try to follow them consistently.

Those to whom the term *persuasion* means inducing to believe usually distinguish it from *conviction* by saying that to persuade is to secure belief by rather emotional methods, while to convince is to use logic and reasoning. So *The Standard Dictionary* says *persuade* means "to induce to believe willingly." Here we have, probably, a hint of why the words *convince* and *persuade* have been confused: To induce a man to believe it is often necessary to make him willing to consider the proposition at all, to remove prejudice and induce a willingness to believe. Now this is a matter of emotional attitude, and changing emotional attitude is included in the proper work of persuasion. In this position I have the support of Baker's *Principles of Argumentation*, in which it is said (p. 7): "Conviction aims only to produce agreement between writer and reader; persuasion aims to prepare the way for the process of conviction and to produce action as the result of conviction." [1]

[1] I am aware that a seemingly simple way to cut the Gordian knot of these entwined meanings is to declare that inducing to believe and to act are one and the same thing. I admit that we secure the two ends by much the same processes, but that does not make them identical. It seems to be chiefly a matter of how much meaning one gives the term *believe*. If we say the only difference between believing and acting is one of extension, still we must recognize that difference. I cannot bring myself to this easy solution. The distinction seems to me a valuable one, and it certainly is imbedded in the common sense of the race.

There are those who feel that the word *persuasion* is tainted with a suggestion of improper methods. This probably arises from the erroneous belief that our emotions are necessarily unworthy. Emotions are important in persuasion, and they may be used improperly, just as false facts and fallacious reasoning may be employed. At any rate, please understand that in all our discussion persuasion is free from any moral implication.

Belief and action. Nothing would seem to be a plainer lesson of experience than that we mortals often leave undone those things we know we ought to do and do those things we know we ought not to do; yet this truth is constantly ignored by speakers, and with bad results. This truth is proverbial: "The spirit is willing, but the flesh is weak"; *Video meliora proboque; deteriora sequor.* Certain knowledge that lack of exercise is ruining one's health does not necessarily drive one out of doors; yet one does not for a moment believe that one's work or pleasure is worth the cost. There must be, then, more than intellectual acceptance of truth to secure action.

It may seem absurd to insist upon such a truism as that men do not always act in accordance with judgment; but I write out of memory of classroom struggles. When regarding a cold, barren, tactless speech I have asked, "What elements of persuasion does this contain?" I have received the answer, "Does it not prove my claim? What more is needed?" Apparently I have appeared a shocking cynic when I have suggested that men are not always governed by pure reason. What marvels we should be if we lived up, as is assumed, to all we agree to in the words of our preachers! But—

"The sermon now ended,
Each turned and descended.
The eels went on eeling,
The pike went on stealing;
Much delighted were they,
But—preferred the old way."

Persuasion an everyday matter. Let us get clearly in mind that we are not dealing with an artificial or unusual problem. When you induce a man to join your party, or buy an automobile, or improve his habits, or go

fishing with you, or pay his bills, or open his mind to the possibility that the Germans, or the English, are well-meaning men, you are persuading him. Persuasion is as familiar as living, and you will recognize at once its means, such as arguments, motives, suggestions, personal influence, tact.

Importance of persuasion to the speaker. When Henry Ward Beecher said:[1] "I define oratory to be the art of influencing conduct with truth sent home by all the resources of the living man," he was expressing the ancient and true belief in regard to the peculiar and highest purpose of public speech. Not all speech-making is oratory, but there can be little doubt that the chief purpose of public speaking is persuasion. It is in persuasion that the spoken word is superior to the written. Speaking generally, the written word is more effectual for making ideas clear; but when men are to be aroused to act, to vote, to change a habit, to adopt a course of conduct, to kindle with enthusiasm, then the speaker is needed.

Let us glance at the more common forms of public discourse. College lectures form an exceptional group; their end is usually instruction. But when a college professor delivers a lecture which has as its end the cultivation of a taste for good literature, or a high sense of professional honor, he is persuading. On Chautauqua and lyceum platforms some lectures are for entertainment, some for instruction, but many are persuasive, as those by Bryan and by La-Follette.

In deliberative speeches, before legislatures, conventions, or on the stump, wherever policies are to be decided by vote, persuasion is prominent in the appeal to motive, the arousal of feeling and the recognition of prejudice. In the pulpit persuasion is the dominant note; exposition and argument are but means to the end of influencing conduct. All other kinds of speeches are loosely classed as Occasional. It is true that their end often seems to be mere entertainment; or the display of the speaker's powers, as in Webster's over-

[1] Lecture entitled Oratory.

rated Bunker Hill addresses. But the more serious purpose of such memorial addresses, addresses at celebrations and eulogies, is to inspire the hearers to greater patriotism or nobler living. Lincoln's Gettysburg Address is a model in miniature for all such orations. The moral is not always pointed; the most persuasive speeches often let the exhortation be implied.

Even at jovial banquets few speakers will be content merely to "give a stunt"; there is usually a persuasive point. The fun is used for a purpose beyond itself; though there are occasions when any serious purpose is manifestly out of place. But most banquets at which there is speaking, are not merely jovial. It was at the annual dinner of the New England Society, in December, 1876, that George William Curtis delivered his speech on The Puritan Principle: Liberty under the Law, which, though it began humorously and blended with the spirit of the occasion, yet, in the judgment of Edward Everett Hale, turned the nation from civil war over the contested presidential election of that year.

With regard to forensic addresses, it is well known that lawyers indulge in more than logical discussion of the evidence; and even before the highest court persuasion has its place. Webster's plea before the Supreme Court in the Dartmouth College case is the stock example. Gardiner's *Forms of Prose Literature* (pp. 79, 316) furnishes opportunity for an interesting study of Joseph Choate's argument against the Income Tax law of 1894, with reference to its persuasion.

Hearers classified with reference to persuasion. *First,* there are those who come already in agreement with the speaker. Of these there are some (a) eager to follow his lead; as is the case with strong partizans listening to a speaker of the same political party. These the speaker may consider among his assets, helpful by their sympathy and also by their influence in moving other elements in the audience. (b) There may be others in agreement who are as yet indifferent. Some of these may be of the "small-pot-soon-hot" kind, who are also soon cooled. They may serve as a sort of kindling wood, with their easy enthusiasm; but since they cannot be depended upon, they are the despair of earnest workers. They are the "stony ground hearers" of the parable of

the seed-sowing. The problem is to deepen their convictions and to make upon them an enduring impression. There may be others in agreement but without keen interest, who are phlegmatic and difficult to arouse. They lie heavily on the speaker's spirits; but may be better worth effort than the class just referred to. They are likely to stay by.

Secondly, we may have in our audience a neutral element. (a) There are likely to be some who may be won by simply awakening their interest; or who may easily be thrown into opposition by tactlessness. They require little argument; and will be little affected by argument, once in opposition. (b) The far more important division of the neutral group consists of those who listen judicially. They will give a fair hearing; but they will scrutinize every statement and argument, and will resist every attempt to sweep them from their intellectual moorings by emotional appeal. They have to be shown that the proposition is sound and the motives sufficient. Such men are likely to be of weight in the audience and in the community, and are worth the winning. Here we first come upon a class whose winning calls notably for argument.

The *third* grand division consists of those in active opposition. (a) One group of these is composed of the unthinking, against the proposal because they do not understand it, or because it is new and runs counter to their traditions, prejudices and habits. To their minds the proposal is simply not to be thought of; and they will refuse a genuine hearing unless by a tactful approach, explanations, or the presentation of some strong motive, their attitude is changed. (b) Most doughty opponents of all are those who have considered the proposition and decided against it. For them the mat-

ter is settled, and they listen with resisting minds, hearing arguments for the proposal only to rebut them. But since they are thinking men, if their minds can be opened to genuine reconsideration, they may be won by cogent argument. Most difficult of all, almost hopeless in fact, are those who, whether thoughtful or not, see in your proposal danger to their selfish interests, or those whom pride, affections, or established beliefs hold on the other side.

Such a classification might be much elaborated and varied; and is, of course, rather artificial. The thinking man is not free from prejudice, the prejudiced man may be a clear thinker once prejudice is allayed, the indifferent man may become an enthusiast, and a man light-minded when approached in one way may be serious approached in another. Nevertheless, the classification helps us in understanding our problem, especially in realizing the important fact that "many men have many minds."

Our plan. To treat fully each of these groups would require a volume; but by considering two of the problems suggested rather fully, we shall be able to understand the others. Roughly speaking, we shall in this chapter deal chiefly with those hearers who are not so much to be convinced that the speaker's proposal is sound as aroused to interest and action; while in the next chapter attention will be given chiefly to those who must first be convinced.

The foundation principle of persuasion. We now need a principle by means of which we can systematize the suggestions for persuasion drawn from common experience. Why do we will to do or not to do? We turn again to Professor James:[1]

"What holds attention determines action. . . . It seems as if we ought to look for the secret of an idea's impulsiveness . . . in the urgency with which it is able

[1] *Briefer Course*, p. 448.

to compel attention and dominate in consciousness. Let it once so dominate, let no other ideas succeed in displacing it, and whatever motor effects belong to it by nature will inevitably occur. . . . In short, one does not see any case in which the steadfast occupancy of consciousness does not appear to be the prime condition of impulsive power. It is still more obviously the prime condition of inhibitive power. What checks our impulses is the mere thinking of reasons to the contrary—it is their bare presence in the mind which gives the veto, and makes acts, otherwise seductive, impossible to perform. If we could only forget our scruples, our doubts, our fears, what exultant energy we should for a while display!"

[1] "Consent to the idea's undivided presence, this is effort's sole achievement. Its only function is to get this feeling of consent into the mind. And for this there is but one way. The idea to be consented to must be kept from flickering and going out. It must be held steadily before the mind until it *fills* the mind."

[2] "We thus find that *we reach the heart of our inquiry into volition when we ask by what process it is that the thought of any given action comes to prevail stably in the mind.*"

Support for this theory is abundant. Thus Angell says: [3] "Volition is nothing more or less than a matter of attention. When we can keep our attention firmly fixed upon a line of conduct to the exclusion of all competitors, our decision is already made." And Titchener says: [4] "So far as I can see the term 'will' affords the best general title for two great groups of psychological facts: the facts of attention and the facts of action. There can, I think, be no doubt that these two groups are intimately related, that action is simply a special case of attention."

"What holds attention determines action." To do an act, then, give it exclusive attention. To resist an impulse, keep your mind upon other ideas, reasons why

[1] *Briefer Course*, p. 452.
[2] *Idem*, p. 450.
[3] *Psychology*, p. 397. Cf. Creighton, *The Will*, p. 26; Pillsbury, *Attention*, p. 165 and *Essentials of Psychology*, pp. 301–4; Thorndike, *Elements of Psychology*, pp. 279–291.
[4] *Feeling and Attention*, p. 297.

you should not, "inhibiting ideas"; or, better, because easier, upon some other line of conduct. If I wish to stay at work this afternoon, I must not let my mind dwell on the ball game, but keep it steadily on the work and the joy of getting it done.

We see this principle working out freely in the young child. He reaches for the moon because the impulse to reach for it is not yet associated with the uselessness of so doing. When the unwise mother says to her child of three, "Don't scratch the piano with that nail," Johnny, who had not thought of such a deed, now has his mind filled with the image of a fine scratch in the varnish, and toddles straight for the piano,—unless he has already had such experience with his mother's *don'ts* that an inhibiting image of pain comes to divide and dominate his attention.

We may draw illustrations from certain abnormal states: A man may gradually become obsessed with the thought of committing a crime. More and more he finds it difficult to drive the idea from his mind; less and less is he able to keep in mind the reasons why he should not do the deed. He becomes a monomaniac and, unless restrained, will commit the crime. In the hypnotic state whatever action is suggested holds exclusive attention; no inhibiting idea of absurdity comes to mind, and a suggestion is at once followed.

Action after deliberation. The principle set forth is not applicable merely to those actions performed "just because they occurred to us"; but equally to action after deliberation. It is after a careful analysis of the "five types of decision," that James arrives at the conclusions quoted. Whether we weigh the *pros* and *cons* long and carefully, or give a "snap" judgment, we must come to a time when we push one set of ideas out of mind and give full attention to the other and opposing set; when the thought of one course of action, in Baldwin's words,[1] "swells and fills consciousness." The man of determined action does not let his attention fix itself again upon the rejected possibility, lest he become a whiffler. Having put his hand to the plow, he goes forward and

[1] *Handbook of Psychology*, p. 355.

looks not back. He must not hang vacillating, like Hamlet, between "to be or not to be," to do or not to do, until

> " . . . the native hue of resolution
> Is sicklied o'er with the pale cast of thought."

We recall the sad fate of the classic donkey, that chancing to stop precisely halfway between two cocks of hay, was unable to choose between them and so starved to death. It seems to be the task of the persuader to turn such a poor beast about till he squarely faces one heap and say, "Go to it!" and if possible to put on blinders to cut off the backward look.

The man of weak, unstable will seems to be one who cannot face unpleasant facts and rally to his support the ideas of remote consequences. "Let 's not think of that," he says.[1]

As an aid to assimilating this thought, work out this problem: What might be said to a company of timid recruits about to go under fire?

Theory of persuasion. To persuade a man, then, seems to be nothing more or less than to win his undivided attention to the desired conduct, to make him think of that and stop thinking of other courses, or of any inhibiting ideas.[2] At this stage we may venture a new definition of persuasion, one which would have been meaningless before, and which may not be entirely clear till we are in the next chapter. **Persuasion is the process of inducing others to give fair, favorable, or undivided attention to propositions.** We have now the satisfaction of knowing that all we have learned about interest and attention will serve us in solving this master problem of the art of public speech.

[1] Pillsbury, *Attention*, p. 163; James, *Briefer Course*, p. 451, *Talks to Teachers*, 187.

[2] "To produce a given act in any person thus commonly implies the arousal of the mental state which has that act as its sequent, and also the suppression of conflicting or competing mental states." Thorndike, *Elements of Psychology*, p. 286.

Persuasion "is simply the act of holding the favorable attention long enough for the stimulus to enter into effective combination with

If some readers cannot accept this theory at once because of preconceptions, this fact need not trouble them in following the rest of this discussion; for surely all must assent to the high importance in persuasion of winning favorable attention. The theory, however, rests upon the best of authorities, and I am not aware that any authority qualifies it in any way that affects its practical application to our work.

There is a conventional theory of persuasion, so interwoven with the literature of this subject that we should note it briefly before proceeding. This theory is based upon the conception, not now in favor, that our minds are divided into three parts, intellect, emotion, will. To persuade, we are told, one must satisfy, or overpower, the intellect; then arouse the emotion, which in turn will move the will. "We first know, then feel, then act," says a text on argumentation. "Emotion is conditioned on apprehension, volition on emotion, action on volition." This theory is artificial and leads to certain errors in practice which we shall note further on; but still it may be well enough harmonized with the theory we shall work with: To satisfy the intellect is to bring to attention reasons for the desired conduct, and to remove objections from attention; and arousal of emotion in regard to an action is a sure way to win attention to it.

Emotion and persuasion. It is quite correct to insist upon the importance of emotion in persuasion. As already said, ideas which arouse emotion hold attention. And, as James says,[1] "When any strong emotional state whatever is upon us, the tendency is for no images but such as are congruous with it to come up. If others by chance offer themselves, they are instantly smothered and crowded out. If we be joyous, we cannot keep thinking of those uncertainties and risks of failure which abound upon our path; if lugubrious, we cannot think of new triumphs, travels, loves, and joys; nor if vengeful, of our oppressor's community of nature with ourselves." In persuasion, then, we wish to allay emotions that will keep objections in mind, such as dislike for the means or

other effective processes in consciousness." Hollingworth, *Advertising and Selling*, p. 133.

[1] *Briefer Course*, p. 451.

the end, or desire for other ends; and we wish to awaken such emotions as will win for the proposed action favorable attention.

But it is a mistake to speak, as is often done, of persuasion as altogether a matter of "appealing to emotion." The phrase proves misleading. It is taken by some to refer to pathos only, or to an arousal of the more violent feelings; or at best as an appeal to some large emotion, such as patriotism. Again, the word *appeal* is misunderstood as meaning direct, fervid exhortation only. It is true that persuasion is much concerned with emotion. But it will be seen as we proceed that there are means of persuasion which are not suggested by the phrase, "appealing to emotion." It would not suggest, for example, winning an audience to a candid, sincere state of mind, or the presentation of sober facts.

Motives. The most evident way in which we arouse emotion to fix attention is by awakening desire for the end sought; and an effective desire we call a motive.[1] "Desire notoriously tends to maintain the idea of its object or end at the focus of consciousness; our thought keeps flying back to dwell on that which we strongly desire, in spite of our best efforts to banish the idea of it from our minds."[2]

The relation of the word *motive* to both *motion* and *emotion* is apparent enough. An emotion which moves to action is a motive, though not all motives are emotions.[3] There is no necessity for the term *motive* in our discussion, but we will use it since it is so well fixed in common speech.

Incitement, *inducement*, *impulse* are among the proper synonyms of *motive;* but we also use *reason*, though one's motive may be highly unreasonable. The usage probably arises from the fact that motives, or emotions, stand as the major premises in persuasive arguments; as,

[1] Dewey, *Psychology*, p. 366.
[2] McDougall, *Social Psychology*, p. 241.
[3] Thorndike, *Elements of Psychology*, p. 89.

You wish to gain money,
This investment will bring you money;
Therefore, make the investment.

To enter upon any elaborate analysis of human motives is unnecessary here. A very simple but suggestive classification of motives is that of Newcomer,[1] who treats of persuasion (1) by appeal to personal interest, (2) by appeal to social duty, and (3) by appeal to religious duty. Phillips's classification of impelling motives [2] has already been adapted to our treatment of interest: self-preservation, property, power, reputation, affections, sentiments and tastes. Most of these terms are self-explanatory. Under sentiments are placed honor, patriotism, and in general the desire to do whatever is right, fair, and noble. Tastes include love of music, of drama, and of pleasures generally.[3]

Only very exceptional circumstances, if any, justify appealing to unworthy motives, but any proper motive which is operative with the audience, may be appealed to. Some hard questions arise. Would you play upon a man's avarice to save him from drunkenness? His hatred of a rival? May one ever properly appeal to a prejudice? It is very difficult to decide what beliefs and feelings are prejudices. Certainly some of our best sentiments are due to inheritance rather than to reason; as our sense of honor. One may have a prejudice, an "unreasoning predilection," for the right course as well as

1 *English Composition*, p. 171.
2 *Effective Speaking*, p. 48.
3 An elaborate discussion of the motives and feelings which Aristotle considers of chief importance to the speaker, is found in his *Rhetoric:* in Book I, v, an analysis of happiness,—good birth, goodly and numerous offspring, wealth, good repute, honor, health, happy old age, friendship, good fortune, virtue. In I, vi, an analysis of the Good and the Expedient; in I, vii, a comparison of goods; in II, ii, the emotions, (1) anger and mildness, (2) love and hatred, (3) fear and boldness, (4) compassion, envy and emulation, (5) shame and shamelessness, (6) gratitude, (7) righteous indignation.

for the wrong. You believe that a certain church or sect is based upon superstition; perhaps you believe it an evil institution. Would you hesitate to rally the adherents of that church to support a good cause by pointing out that the interests of their church are involved? Suppose you were dealing with a mob bent on murder; would you play on their desire for plunder in another direction? This, like other questions of platform ethics, does not differ essentially from the problems of our everyday intercourse. Each case must be decided on its merits. I do not mean to suggest any moral looseness in dealing with these questions. They should be treated seriously; but when we consider their complexity and how the noblest motives have moved men to the foulest deeds, we hesitate to be dogmatic.

Professor Baker has spoken wisely upon motives:[1]

"Choose the highest motive to which you think your audience will respond. If a speaker feels it necessary to appeal to motives not of the highest grades he should see to it that before he closes he makes them lead into higher motives." Professor Baker illustrates with Beecher's Speech at Liverpool, in which the orator during our Civil War was struggling with a very hostile audience of Englishmen. He argued that if slavery were abolished in the South, England would find a better market there for her goods, but "he connected this appeal with the far higher motives of mere justice and the good of humanity. . . . What gives its significance to [this] suggestion . . . is that few men are willing to admit that they have acted from motives considered low or mean. Even if they suspect this to be the case, they endeavor to convince themselves that it is not true. In an audience each man knows those about him see what moves him in the speaker's words and therefore he yields most readily to a motive which he knows is generally com-

[1] *Principles of Argumentation*, p. 321.

mended—religious feelings, charity, devotion to one's country, etc. . . . Since, then, men yield more willingly to motives generally commended, and since unanimity of action is more easily gained when the highest motives are addressed, this corollary to the suggestion last made may be formulated: The larger the audience, the higher the motives to which an appeal may be made."

The last sentence of the quotation suggests a correlative truth, one that should make us chary of sweeping, dogmatic assertions,—that it is more difficult to appeal to the higher emotions of a small than of a large audience. We all know the uneasy, half-shamed feeling which men feel if lofty motives are attributed to them when but few are together; and this feeling is especially strong when the members of the group are well known to each other. It is a curious fact that we often refuse to admit our best motives. There would be few among those who have attended military training camps this summer who would confess to a higher motive than a desire for fun or physical fitness. And if brought to a confession of patriotism, they would not use the word, but say shamefacedly, "Well, every fellow ought to be ready to do his share." Tact is more needed in appealing to the best motives of a small than of a large group. Often tact is a matter of phraseology. It may consist in avoiding words of sentiment. More acceptable at times than, To do this is noble and generous, is it to use the seemingly ruder form, Not to do this is mean and contemptible.

We are thinking now of audiences under ordinary circumstances. We should note that in times of stress and excitement, an audience, large or small, will respond to a broad appeal which ordinarily they might receive with grins or blushes.

While motives are frequently mixed, we need not cynically attribute right actions to selfishness, ambition or fear of public opinion. The average man really intends to do the right thing once his sense of responsibility is aroused. Most of us have certain principles of conduct, duty, honesty, honor, courage and generosity, in accordance with which we must live if we are to retain our self-respect. Moreover, while we follow some lines of conduct because they are easy, popular and profitable, we may, in more heroic mood, be attracted by the hard, the dangerous, and the self-sacrificing course.

The New York *Times*[1] quotes "a shrewd public man in this city [who] was, on one occasion, discussing the probable future of David B. Hill, then seemingly in command of the politics of this state:

"'Mr. Hill's success may be called self-limiting, and I think the limit is approaching. His conception of politics has two serious defects. He appeals chiefly to the [self-]interest of his associates and subordinates, and sooner or later he cannot satisfy them, for there is not enough profit to go around. And he does not understand the tremendous influence of a moral issue on public sentiment.'"

A story ex-President Taft tells of himself suggests the attitude of the average man toward duty when plainly seen. He says[2] that when Secretary of War Root asked him to go out as governor of the Philippines, the proposal ran counter to both his tastes and his ambitions, and he refused. But when Mr. Root put it to him squarely that he had had a series of pleasant government positions and that now his country needed him for a more arduous duty, he yielded.

To restate: Do not fear to appeal to the best sentiments in your hearers. Assume they are better rather than worse than they are. They may respond to lower motives, but may also gladly rise to a higher plane.

Fairness. One of the appeals to which men are ashamed not to respond, is that for fair play. Very few will rest easy under the imputation of unfairness. The average man who is really convinced that denial of the

[1] April 7, 1914.
[2] In a speech at the commencement dinner of the alumni of Hamilton College in 1913.

ballot results in injustice to women, will vote for women's suffrage. The appeal to the sense of fairness is of special importance in handling hostile audiences. Beecher at Liverpool, facing an audience partly composed of roughs present for the express purpose of breaking up the meeting, exclaimed early in his speech, "All I ask is simply fair play!" Applause followed and for several minutes the interruptions ceased.

A Scotch friend of mine went out to preach, some twenty years ago, on one of Chicago's worst corners, which had four saloons and was in the center of the district where lived the anarchists who threw the fatal bomb at the Haymarket riot. The crowd, which believed him sent by the hated capitalists, pushed him off the sidewalk, spit upon him and badgered him till preaching was impossible. "Is not this America?" he shouted. "Shall I not have free speech?" "Yes," they replied, "and so shall we!" "But you give me no chance; give me five minutes." The crowd voted that fair and listened.

Desire for approval and admiration. While I have emphasized self-respect, there is no doubt that men are strongly drawn by the chance to impress their fellows with their prowess or importance; and this shows itself in large and in petty ways. Men will undertake great enterprises, and undergo great hardships and sacrifices for the sake of reputation and power. Some men will be won to a cause for which in the beginning they care nothing, by being given a chance to display their powers in working for it. Others may be won from indifference to active support by some small concession which increases their sense of self-importance, such as a seat on a platform or appointment as usher. A badge will accomplish wonders. Others whom we feel less petty, will risk their lives for little iron crosses. "You call these toys," Napoleon is reported to have said to one who ridiculed the insignia of the Legion of Honor, "let me tell you that men are ruled by toys!" Pride in certain manifestations

we call vanity, and again we speak of a "decent respect for the opinions of others"; but in any case we know that we are much influenced by the desire for the approval and admiration of our fellows.

What would you say to a group of boys to deter them from climbing in perilous places? Can you make a better sign than "Danger—Keep off"?

Rivalry. Very close to the preceding is the desire to emulate, to equal or to surpass others. We desire property, power and reputation less for themselves than for the relative position they give us. This desire to emulate, also, takes the most petty and the most noble forms, from the desire to have a better front gate than one's neighbors to the desire to have one's town cleaner than a neighboring town, from competition in eating beefsteak to competition in acts of courage and sacrifice. This motive is much relied upon by those who wish to arouse either individuals or communities. Such and such a town has a paid fire department, twenty miles of paved streets, playgrounds: why cannot this town, with its higher grade of citizens, do as well or better? So and so of your class has subscribed $1,000 to the alumni fund: cannot you do as well? From our earliest days we are seeking to do as some admired person does, or better than some one we dislike or envy. Contrast must be made, of course, with some person, institution or community one's hearers wish to emulate or surpass, else one may get an answer like that of a small boy to his mother when she points out a model of decorum, "Who cares what that sissy does?"

Fear. We have emphasized the things men desire, and this is ordinarily the better note to strike; but we must not forget that men still live much under the dominion

of fear. They are held back from the step we urge, not alone by dislike for it, or opposing desires, or inertia; but also by dread of unpleasant consequences, perhaps of public disapproval of a departure from the accustomed path. Fears must be driven from mind by a confident presentation of the pleasure, profit, or honor of the course urged. But when positive methods prove inadequate, we may warn of the dangers of the wrong course, creating a fear great enough to dominate attention and oust from mind the fear already existing.

A white feather stuck in his coat lapel drove many an Englishman to enlist in 1914. The series of posters displayed by the British government in the first year of the war would repay study from the standpoint of motives. Consider the motives touched by this one, said to have been effective: the picture of a boy looking up to his father and asking, "Father, what did you do in the Great War?"

Not always best to mention motives. It should not be assumed that we should always be baldly urging or appealing to our audiences to do some act. Action may follow as a matter of course upon knowledge or conviction. Tell a boy he is wanted to pitch a game of baseball, a charitable man that there is a suffering family in the next block, or convince a conscientious man that a certain course is right, and there is no need of dwelling on motives. The mind of the one addressed supplies all that is needed, and in many cases his response is without conscious emotion, being an habitual reaction.[1] Often the speaker's task is only that of *identification;* he shows that the proposed course is profitable, noble, fashionable, will win votes, give pleasure, and that is all that is needed. If any argument at all is called for, it is in establishing the fact that the means will reach the end.

To dwell upon motives may at times be offensive.

1 Cf. James, *Psychology*, Vol. II, p. 536.

Men who take pride in their good citizenship may not relish being openly urged to do their duty to their city. Few of us like to be preached at; many of the most effectual sermons omit the exhortation. The preacher simply makes vice ugly and virtue desirable; or he makes plain the course which an honest, clean, generous man would wish to follow; and when he has brought the truth vividly into his hearer's consciousness, he leaves it to do its work. And because most men wish to be honest, clean and generous, they are likely to respond to the challenge.

At other times the most positive methods and baldest appeals to emotion are in order, to turn men from strong habits or fascinating leadership, or to overcome strong hostile emotions. There are times, too, when the appeal must be made, but less openly. Much depends upon the character of the audience and the spirit of the occasion. Much depends, also, upon the relation of the speaker to his audience. A young man would hardly venture to exhort an audience of Civil War veterans to patriotism. If he exhorted at all, he would exhort the young men present to emulate their elders, and in so doing he might stimulate the veterans to live up to the reputation given them.

When familiar motives must be emphasized, care should be taken to avoid implying moral delinquency on the part of the audience, unless it be deliberately determined that severity is in order. Care should be taken also to avoid boring by trite presentation of familiar motives; especially if the motive dwelt upon be duty. Often one's hearers have heard certain standard arguments and pleas till they slip off attention "like water from a duck's back." Take, for example, the exhortation to political duty. A new setting is needed; new facts and new illustrations. Pleas are often reinforced

by stories of heroism from the past, and some of these are badly overworked; yet some which gather about themselves strong emotions can be told with great persuasive effect. Religious pleas are often founded upon vivid recitals of the Exodus or of the Crucifixion.

Appealing for sympathy. We read that the ancients would endure the most direct assaults upon their feelings. Pleaders in court might dramatically bare their scars; and the young children of a defendant might be exhibited with the open intent of winning sympathy. These methods have not entirely lost vogue, but they can rarely be used so openly with good effect. The modern man, and especially the American and the Englishman, though emotional enough, dislikes direct appeals to his feelings. He may hang his head or he may jeer; but he is in all cases likely to resist when he is conscious that an assault upon his feelings is being made. Much depends, naturally, upon the situation, and much may be forgiven to a speaker evidently sincere; but in most cases when one feels the need of awakening sympathy he had best take the less direct method; that is, depend upon the presentation of the case rather than upon pleas, either in words or tones.

Sense of responsibility. It is often very difficult to bring home to an audience the feeling that they are personally responsible for the matter in hand. The preacher who levels a sermon at the head of an erring deacon is congratulated by that very deacon, who chuckles "to think how Brother Smith got scored this morning." The preacher is continually finding it necessary to say, "If the coat fits you, put it on." The citizen who attacks a municipal abuse finds dozens to "sympathize" and say, "Yes, yes, why does n't somebody attend to that?" for one to step forward and say, "I have

come to help." Very likely the priest and the Levite who passed the injured man by, said, "Too bad! Somebody should care for him, and clean out those bandits too; but my business in Jericho won't wait." We can readily see that the speaker's task is to get people to face their obligation squarely, to give it attention when other matters of business and pleasure are taking their minds. He must make them see that the public nuisance, the grafting city administration, the violation of tenement-house laws, the endangered honor of the university, are the personal responsibility, not only of all of his hearers, but of each of them; not something that "they" should attend to, but something that unofficial John Smith should attend to.

The most obvious thing to do is to declare bluntly the individual responsibility of each one present. But audiences are rather hardened to this; we are all told of innumerable imperative duties as men and citizens, as members of this body and that. At least a new and interesting way of bringing home the responsibility is needed, especially when one's hearers are not yet aroused over the situation.

Preachers, who have to make the same appeals year after year, are driven to invent expedients. The following, clipped from a church announcement sheet, is interesting:

"How much shall I give to benevolences?—being a little argument with myself.

"I can refuse to give anything, thus saying 'Stop all Missionary Effort; Stop all building of frontier Churches and Bible Schools; Stop all Ministerial Education; Stop all aid given to aged ministers.' Or

"I can give less than heretofore, saying 'Reduce the activities of the Church as I have reduced my gifts.' Or "I can give the same amount as formerly, saying 'Stand still. Stay where you are. Make no advance. Undertake no new work.' Or

"I can increase my gifts 10, 20, 30, 50% and thus say to the Church, 'Increase your activities by this much. Let us go up and possess the land which God has given us.' What shall be my answer?"

The following, taken from the press reports of an offhand address by President Wilson to the graduating class of the Naval Academy in 1916, is an attempt to impress once more a thought that was no doubt very familiar to his hearers: [1]

"Once in a while when youngsters here or at West Point have forgotten themselves and have done something that they ought not to do and were about to be disciplined, perhaps severely, for it, I have been appealed to by their friends to excuse them from the penalty: . . . 'You know college boys. You know what they are. They are heedless youngsters, very often, and they ought not to be held up to the same standards of responsibility that older men must submit to.'

"And I have always replied, 'Yes, I know college boys; but while these youngsters are college boys, they are something more. They are officers of the United States. They are not merely college boys. If they were, I would look at dereliction of duty on their part in another spirit; but any dereliction of duty on the part of a naval officer of the United States may involve the fortunes of a nation and cannot be overlooked.'

"Do you not see the difference? You cannot indulge yourselves in weakness, gentlemen. You cannot forget your duty for a moment; because there might come a time when that weak spot in you would affect you in the midst of a great engagement, and then the whole history of the world might be changed by what you did not do, or did wrong. . . . I congratulate you that you are going to live your lives under the most stimulating compulsion that any man can feel, the sense, not of private duty merely, but of public duty also. . . . I wish you godspeed, and remind you that yours is the honor of the United States."

An important way of awakening the sense of responsibility, which also enlists pride, is to give one's hearers something definite to do, whether that something be really important work in a position of trust, or merely signing a petition, or standing up to be counted. Get them at least to commit themselves publicly to your cause so that the public will expect action from them. Get as many as feasible serving on committees to do specific tasks and report upon them. Men of real efficiency may be interested in a cause just by the chance to do work well; they like to make things go. Other men may be enlisted by being made to feel that they are needed, that "doing their bit," as the English say, is of real importance.

[1] For entire speech see daily papers for June 2, 1916.

In taking a broad view of persuasion, we may note that an aroused sense of responsibility may change a reckless radical into a conservative, or may change a conservative into a progressive. Macaulay declares that Whigs in office become Tories. Make your hearers realize that they are personally responsible for the conduct of the business in hand, and they may cease to shout for violent action. Mr. George hit upon his famous plan for the "Junior Republic" by discovering that he could secure the order he had failed to command among his "fresh air" boys, by making the ring-leader in disorder chief of police. On the other hand, the responsibility of dealing with a situation may break down a man's conservatism, because it compels him to face conditions he has refused to acknowledge.

Compelling people to face the truth. It is important to prevent people from deceiving themselves with excuses. Professor James, in discussing attention and will,[1] puts stress upon the difficulty we often have in keeping attention upon the right action, seeing clearly that a duty is a duty and that an evil action is an evil action. "What is hard," he says, "is facing an idea as real." The drift of attention is all away from the right idea, and we must strain attention to it "until at last it *grows,* so as to maintain itself before the mind with ease. This strain of the attention is the fundamental act of will."[2] It is sometimes the speaker's business to compel his audience to face unpleasant facts as real, and in particular to prevent their putting them away by calling them by other names.

[3] "How many excuses does the drunkard find when each new temptation comes! It is a new brand of liquor which the interests of intellectual culture in such matters obliges him to test; moreover it is poured out and it is a sin to waste it; also others are drinking and it would be churlishness to refuse. Or it is but to enable him to sleep, or just to get through this job of work; or it is n't

[1] *Briefer Course* p. 451.
[2] *Idem,* p. 452.
[3] *Idem,* p. 453. Cf. *Talks to Teachers,* p. 188.

drinking, it is because he feels so cold; or it is Christmas day; or it is a means of stimulating him to make a more powerful resolution in favor of abstinence than any he has hitherto made, or it is just this once, and once does n't count, etc., etc., *ad libitum*—it is, in fact, anything you like except *being a drunkard. That* is the conception that will not stay before the poor soul's attention. But if he once gets able to pick out that way of conceiving, . . . if through thick and thin he holds to it that this is being a drunkard and is nothing else, he is not likely to remain one long. . . . Everywhere, then, the function of the effort is the same: to keep affirming and adopting a thought which if left to itself would slip away."

The part of the persuader in helping or compelling others to accept and stick to the right conception, labeled with the right name, is plain enough. He should not permit his hearers to call rudeness or destructiveness *fun,* penuriousness *caring for one's own household,* prodigality *generosity,* dissipation *being a good fellow,* indolence *weariness* or *illness,* snobbishness *refinement,* lies *excuses,* bigotry *religion,* or to suffer from the two delusions from which an Oxford don says his little world suffers,—having no opinions and calling it *balanced mind,* and expressing no opinions and calling it *moderation.*

Dr. Wiley tells a story of a member of a certain Middle West legislature who sought an appropriation of $100,000 for the protection of public health; but could secure only $5,000. One morning he put upon the desk of each legislator before the opening of the session, a fable which ran something like this: A sick mother with a baby is told by a physician that she has tuberculosis and that she should seek a higher altitude. Lack of means prevents her going. She applies to the government and is told that not a dollar is available to save the mother and her child from death. At the same time a farmer observes that one of his hogs has cholera symptoms. He sends a telegram, collect, to the government. An inspector comes next day, treats the hog with serum and cures it. Moral: Be a hog! The $100,000 appropriation was promptly granted. The legislators

saw from this vivid presentation of the case that what they had variously called *economy, common-sense, business is business*, etc., was really putting the hog above the child.

Faith. At times the most difficult part of persuading those already convinced of the desirability of a course of conduct, is to make them believe and feel that it is worth while to try, and that success is possible. Other voices may be saying, "What 's the use? You can't do it." Faith exhibited by the speaker himself is an important element in overcoming hopelessness; but there is room for argument for the probability of success, for citing examples of how others have succeeded, and for painting the end as so desirable that it will seem worth a supreme effort. Faith is also greatly increased by the realization that many are supporting the same cause. This sense of strong support may be given by securing large attendance at meetings, by many signers to petitions, by the citation of authorities, and by organization.

Value of organizations. This suggests the fact that it is sometimes worth while to win the support of existing organizations, or even to form a new society to promote your cause. An organization not only increases faith; it provides the strength of united action. It may also give greater prestige; and this prestige may win more adherents than the simple merit of the cause can command. People like to join organizations, just to "belong"; and especially they like to join organizations that promise to become popular. Newspapers are more likely to report the doings of organizations than of individuals; and publicity is necessary to most causes. The prestige of an organization also affects opponents of your cause, and makes them hesitate to resist. Men who are maintaining nuisances, or otherwise acting in defiance of the pub-

lic good, may laugh at the attacks of individuals, but respect the power of an organized body.

But quite apart from the power and prestige of organizations, they do something to reduce the reluctance, strong with most Americans, to make a fuss over evils and inconveniences. It is true we have a deal of muckraking and agitating; but it is also true that the average American will endure discourtesies, bad service, and positive fraud and injustice, and tolerate evils of many sorts, rather than take action. It is not merely that he is absorbed in his own affairs: he has a fear of being thought a busybody, of having it said that he is always getting excited about something. Now, this reluctance to take action against evils is much lessened when one can act in an organization; as member, for example, of a "Committee for the Suppression of Vice." Then there are scores of those who will pay annual dues, or report a case of cruelty to animals, who would not take independent action; and so through an organization they make it possible for others more interested or more courageous to act.

These are facts proper for a speaker to take into account when he considers how to make his plea effective. But it would, of course, be absurd to form organizations in many instances; and it is always well to consider if the case is one in which the benefit to be derived will justify the attempt to add to the organizations of a community, usually altogether too numerous for the busy people who are expected to support them.

Manner of presenting the proposal. It is plain enough that in our effort to secure the most direct and exclusive attention to a proposition, the method of presentation is of high importance. We can make use, therefore, of

all that we have learned or can learn of clearness and force, of all that makes for sustained attention. Variety, unity, coherence and emphasis are never more important than in persuasion. A few special applications of what was said in Chapter VI are needed here.

Review of accepted arguments. We are considering persuasion in those cases in which our conclusions are already assented to by our hearers. Even in such cases it is often worth while to review the arguments for the proposed action, and thus change a lightly held belief, liable at any time to be routed, into a firm conviction. At another time we may find argument unwise; for beliefs accepted from fathers and teachers, though unreasoned, may be held with great tenacity, and the only effect of argument may be to create a questioning state of mind. If quick action is desired, the argumentative state of mind is undesirable. Some successful leaders never argue; only summon and command. Other great leaders, like Lincoln, wish their followers to understand why they follow, and so to follow more intelligently.

If argument is used, it should be followed by discourse of a more impulsive character. Also, care should be taken not to bore your hearers by arguments in stale form or to provoke resentment by arguing as if they were unbelievers. The air of recalling and reviewing is better than that of presenting something new.

Repetition. We are likely to do almost anything if we are urged often enough, provided we are not driven into hostility by tactless urging. Napoleon is said to have declared, "that there is only one figure of rhetoric of serious importance, namely, repetition." Reiteration keeps the idea of an action before the mind and makes it stick there. The repetition may occur in the same speech, or in successive speeches. *Delenda est Carthago* (Car-

thage must be destroyed) thundered the old Roman Cato in every speech he made for years, until the Roman people took up the task. In these days he would have supplemented his speeches with articles in the press, and perhaps with electric signs. In political campaigns candidates go about repeating in every speech their keynotes; such as, "Turn the rascals out!" or, "The tariff is a tax." "He kept us out of the war," had not a little to do with the reëlection of President Wilson in 1916. The whole corps of party speakers may repeat the phrase; and though opponents may ridicule it as a parrot cry, the repetition counts. The candidate who is clever enough to hit upon phrases which the papers will take up gains greatly by their repetition. Advertisers also know the value of multiplied repetition of standard phrases.

But repetition is not limited to the reiteration of set phrases. The set phrase has the advantage that there is no failure to identify the idea, as there may be with varied phraseology; but varied statement relieves the monotony. Monotony may also be relieved by giving the stock phrases new settings. Examples from advertisements will readily occur to all. Not only does the varied setting relieve monotony, but also increases the probability that the idea will cling to mind, for the more associations it is given the more likely they are to return it to attention.

Amplification. The idea of an action should not be repeated merely, but also developed. Says Genung:[1]

"For purposes of persuasion thoughts should be presented copiously. It is a case where repetition of thoughts in many aspects and phases, and body of amplification secured by detail and illustration, are of special service. For the hearer's mind has not merely to

[1] *Working Principles of Rhetoric*, p. 653.

catch the thought; he needs to be saturated with it, so that he may carry it with him as an impulse and working consciousness."

Under Sustaining Attention in Chapter VI are given detailed suggestions in regard to amplification. We may note here the fact that the more frequently the idea of an action and the reasons for it are brought to attention, and the longer they are held before attention, the more likely they are to stick in memory and accomplish their purpose. But there must be vividness as well as frequency of presentation. We should not get the notion that merely harping upon an idea is effective. Moreover, elaboration should be given only to matters which deserve it, and a speaker should be keen to detect when his audience has had enough. As an example of copious treatment by repetition and amplification, of an idea that needed enforcement, we may take the following from Burke's Conciliation with the Colonies:

"The question with me is, not whether you have a right to render your people miserable, but whether it is not your interest to make them happy. It is not what a lawyer tells me I *may* do, but what humanity, reason and justice tell me I *ought* to do. Is a politic act the worse for being a generous one? Is no concession proper but that which is made from your want of right to keep what you grant? Or does it lessen the grace or dignity of relaxing in the exercise of an odious claim because you have your evidence room full of titles, and your magazines stuffed with arms to enforce them? What signify all those titles, and all those arms? Of what avail are they, when the reason of the thing tells me that the assertion of my title is the loss of my suit, and that I could do nothing but wound myself by the use of my own weapons?

"Such is steadfastly my opinion of the absolute necessity of keeping up the concord of this empire by a unity

of spirit, though in a diversity of operations, that if I were sure the colonists had at their leaving this country, sealed a regular compact of servitude, that they had solemnly abjured all the rights of citizens, that they had made a vow to renounce all ideas of liberty for them and their posterity to all generations; yet I should hold myself obliged to conform to the temper I found universally prevalent in my own day, and to govern two millions of men, impatient of servitude, on the principles of freedom. I am not determining a point of law; I am restoring tranquillity; and the general character and situation of a people must determine what sort of government is fitted for them. That point nothing else can or ought to determine."

Compare the speeches of Brutus and Antony, in *Julius Cæsar*, in regard to repetition and amplification, and also concreteness.

Concrete and specific expression. It is of high importance to persuasion that abstractions should become to the audience realities. Abstractions are cold, removed from emotion, which belongs to things, experiences and persons. Our presentation must come into the experience of our hearers and make our cause real, tangible and personal to them. Says President Lowell:[1] "The mass of mankind has more sympathy with the fortunes of an individual than with the fate of principles." Our cause must, also, to revert to Dewey's definitions of *concrete,* be made familiar to our audience and be made to appear practical.

Our presentation should be not only concrete, but also specific. "Emotion," says Foster,[2] "is concerned with particulars rather than with generals." We talk of love for mankind, but our genuine feeling is for individuals. You may draw money from the habitually charitable for the suffering children of a city; but you can draw

[1] *Public Opinion and Popular Government*, p. 53.
[2] *Exposition and Argument*, p. 146.

much more if you will describe one little tot suffering in a tenement and show us the farm you wish to take him to. The one case is more tangible, easier to focus upon; it seems more possible for one unimportant person to deal with it. To urge me to do my political duties is not nearly so effective as to urge me to go to the primaries next Tuesday night and work for Thomas Jones for mayor. To ask a friend to visit you is less effective than to ask him to come next Wednesday. Men do not fight for rights, but for a right. An effective battle cry names a specific goal: "On to Richmond!" "On to Paris!"

I cannot agree with Shurter, however, that "generalizations have no persuasive value." [1] We must often regret that the "glittering generality" has quite too much influence over shallow minds, over those of the "little education" which has been called "a dangerous thing," those who "think they think." Innumerable fads, "new" movements, pseudo-religions and philosophies, have their vogue through the too ready acceptance of generalities, which have little effect upon the clear thinking or upon the slow-moving uneducated mind, which is slow to grasp generalizations. The best way to meet these thin preachments is to demand a reduction of the generalities to concrete, specific terms. It should be noted that the generalities belong rather to the supposed philosophical bases of these movements than to their practical teachings. These usually include tangible lines of conduct, such as relaxation and deep breathing, or walking barefoot in the dew.

As a rule, the specific statement is more persuasive than the general, and this is especially true with those people best worth winning. A generalization is most effective when it is a striking summary of thought already in mind. A short crystallizing statement may put the thought in a form easy to fasten attention upon. "The rich are growing richer and the poor poorer," owes its force to its being a positive statement of a common belief.

[1] *Rhetoric of Oratory*, p. 118.

A sweeping political claim, such as Mr. Roosevelt made before the National Progressive Convention in 1912, "The Democratic and Republican organizations represent government of the needy many by professional politicians in the interest of the rich few," will draw great applause from an audience in thorough accord. There is a boldness, a positiveness and an authoritativeness about such statements, which, given right conditions, is effective; but their effectiveness is limited largely to the uncritical, either the naturally uncritical or those uncritical because already won.

Whether one should come at once in a speech to the specific aspects of his proposition, has to be decided in the light of conditions. The more natural order seems to be to state first the general ideas and purposes; but there are times when the particular suggestion will be more welcome than the general. People will listen more readily to a particular scheme of social amelioration, such as old age pensions, than to a general discussion of social wrongs, which may sound socialistic. But if one were basing his plea upon such familiar conceptions as justice and humanity, some emphasis upon these might pave the way for a somewhat radical proposal.

A speech by a young woman upon Feminism illustrated an advantage and a disadvantage of a purely general treatment. By defending feminism in general terms only, she avoided raising the objections sure to be awakened by specific statements of ways in which some women wish "to live their own lives"; but since her audience had but vague ideas of feminism, she won assent to a vague proposition only and really gained no ground. She had made only a good beginning.

Imagination and persuasion. Among the sayings attributed to Napoleon is this: "Imagination rules the world." "The orator," says an Eastern proverb, "is one who can change ears into eyes." We are already familiar

with the hold of imagery upon attention and its power to stir emotions. If you wish to induce a muscular student, who knows nothing of the sport, to join the football squad, take him to see a game. If you would check a friend from dissipation, show him the results in human form. But if you cannot bring them face to face with the objective realities, then with word pictures you must make these mental realities. The speaker who has power to make his hearers live in the scenes he portrays can move them almost at will.

Imagination can be appealed to in the use of illustrative matter. The great preacher Whitefield, whose persuasive power was so great that he made Benjamin Franklin throw all his money into a collection for a cause he did not approve, once described a vessel in peril of a storm so vividly, that when he cried out, "What shall we do?" a sailor in the congregation leaped to his feet shouting, "For God's sake, cut the ropes!"

Emerson has emphasized the force of a tersely put image:[1]

"The orator must be, to a certain extent, a poet. We are such imaginative creatures, that nothing so works on the human mind, barbarous or civilized as a trope [figure of speech]. Condense some daily experience into a glowing symbol, and an audience is electrified. . . . It is a wonderful aid to memory, which carries away the image, and never loses it. A popular assembly, like the House of Commons, or the French Chamber, or the American Congress, is commanded by these two powers, —first by a fact, then by skill of statement. Put the argument into a concrete shape, into an image,—some hard phrase, round and solid as a ball, which they can see and handle and carry home with them,—and the cause is half won."

[1] Essay on Eloquence.

As illustrations we may take, "Remember the Alamo!" and President McKinley's question in regard to keeping the Philippines, "Who shall haul down the flag?" Mr. Roosevelt has been particularly happy in making phrases which stick to memory and exert an influence; such as "muckraker" and "nature-fakir." Would not the excellent cause called "conservation of natural resources," have won stronger popular support had it been baptized with a less abstract name? To what would you attribute the force of the phrases "Safety first" and "the invisible government"? Is "preparedness" a good term?

The Welsh statesman Lloyd-George has rare power with popular audiences. In the following extract he gives a fine image to carry home, by telling this story of an old Welsh preacher:

"He was conducting a funeral service over a poor fellow who had had a very bad time through life without any fault of his own. They could hardly find a space in the churchyard for his tomb. At last they got enough to make a brickless grave amid towering monuments that pressed upon it, and the minister, standing above it, said: 'Well, Davie, you have had a narrow time right through life and you have a very narrow place in death; but never you mind, old friend, I can see a day dawning for you when you will rise out of your narrow bed and call out to all these big people, "Elbow room for the poor."'"

Do not suppose that the power of imagery lies only in magnificent figures and elaborate word-painting, such as are found in the peroration of Webster's Reply to Hayne, or in his reconstruction of the tragedy in his argument in the Captain Joseph White murder case. Vivid imagery may be found in the simplest speeches. The student in my class who urged the adoption of a new method of handling traffic at city crossings had to make vivid to us conditions as they are and as they would be under the proposed system, and his success was in proportion to the vividness of our imagery.

Exposition and persuasion. To no means of persuasion do I find myself referring oftener in practical teaching than that of exposition; that is, bringing into the hearer's imagination how the plan will work out. The proposed action, or method, is in many instances, vague in the hearer's mind. It is unfamiliar, remote, unreal; perhaps

unpleasant, unprofitable, or dishonorable, because unusual. Perhaps he cannot conceive it at all; or he conceives it imperfectly and imagines all sorts of obstacles. The best answer to such objections is, Come and see. Come and see the new and efficient method of handling goods, of cleaning up a community, or of governing a city. But usually the seeing must be through clear exposition and word pictures. Vivid exposition is persuasive because it fixes attention, and because it makes the course proposed seem real and feasible; perhaps familiar and well established, rather than strange and extraordinary.

Images of motion. Many authorities agree that "an idea always has a motor consequence, however obscure. Whenever a definite idea is formed, there is a tendency toward action." No one will question the further statement that this tendency is "most plainly seen in those ideas which suggest some particular movement. . . . A motor idea, unless restrained, tends to go out immediately in definite action." [1]

By the term *images of motion* I wish to indicate more than is usually understood by *motor images*, which refers to images corresponding to muscular effort. I am stirred by visual images of a football game, mental pictures of the players dashing about the field, and by sound images of the sharp signals and the shouts of the crowd, and by tactual images of the impact of bodies, as well as by the "twisting, straining and writhing of every muscle, tendon and joint."

Beyond a doubt, vivid images of men in action, of busy teeming life, have persuasive force. The dramatic recital of, How we won the race at Poughkeepsie, brings the recruits thronging to the crew room. The impulse to emulate and to imitate are working here, but these are not awakened to the same degree by less vivid speech.

Making the hearer see himself. The most potent appeal

[1] Halleck, *Psychology and Psychic Culture*, p. 317.

to imagination is that which makes your hearer see himself in certain situations or doing certain actions. This touches the mainspring of enthusiasm and ambition. It is also a means of restraint, enabling one to value a future good above an immediate pleasure, or to realize a future evil; or, again, it may make one realize an anticipated pleasure so intensely that the future evil fades from view. "Where there is no vision, the people cast off restraint." [1]

"No, I cannot go fishing with you," says your friend; "I have this work to finish." "But," you persist, "just think of the woods! Just think of pulling out those speckled beauties! Remember that time, etc." A faraway look comes into the enthusiast's eyes, and he leaps to his feet with a "Work be hanged!" In other words, "I will not give work attention." A boy persuading his friend to quit the woodpile and come play ball, makes the friend see himself pitching to the glorious discomfiture of the rival gang. Fear of a father's wrath must take the form of a vivid woodshed experience to oust that picture. The same boys, visioning their futures in day dreams, building castles in Spain, are roused to enthusiasm and ambition as they see themselves building bridges over chasms, piling up fortunes in business, riding at the head of their troops, pleading irresistibly in the courts, or it may be, helping the unfortunate.

A city or a nation may have its visions too. The engineer who can put into the minds of the city fathers a vision of life in an improved town, may win a contract for the improvements; the leader who can make a people see itself dominant in the world, may inspire them to incredible sacrifices.

So the short and simple prescription is: Make your hearers see themselves in the situation or doing the act you desire. Translate duties into visions. Make that athletic team see itself carried off the field, or bringing home the laurels of victory to lay at Alma Mater's feet. Make that prison audience see themselves living normal, honest, respected lives. Or, if you wish to check an action or tendency, make the student who would cheat under the honor system see himself ostracized.

1 *Proverbs*, 29:18, revised version.

Such appeals to the imagination sometimes succeed because the speaker omits either the pleasing or the displeasing features of a situation. One pleading for declaration of war might win his cause by making his hearers glimpse the glory of an heroic struggle; but his opponent might chill their ardor by painting a picture of the horrors of war. Such practices may raise an evident moral question. We certainly feel it justifiable to fix the attention of men upon the rewards rather than upon the hardships of a worthy enterprise, in order that they may draw courage to endure; but this sort of exaggeration has its moral limits.

The superiority of expression which is specific, concrete and imaginative, over abstract and general presentation lies in its power to fix attention and cling to memory. But we should not over-emphasize any one method of presentation; any form of expression which does fix attention and impress memory may be persuasive.

Suggestion. A new meaning for an old word has crept into common speech, The new and technical meaning of the word *suggestion* is plainly enough derived from its older sense, as seen in the phrase, "Don't suggest it to him," which carries the implication that if you do, he will act upon the suggestion. We have heard much of the evil of the exploitation of crime in the papers and in moving pictures because of their *suggestion* to the young. No definition of suggestion satisfactory for our purpose has been found, and authorities do not agree;[1] but it will suffice to say that *when we act upon a prompting external to ourselves, and without deliberation, we act upon suggestion.* The response is automatic.

A popular discussion of suggestion will be found in Scott's *Influencing Men in Business.* This book has the advantages of being written for those untrained in psychology by one well versed in the science, and also of being written from the standpoint of persuasion. In this work[2] Professor Scott says that while the subject of sugges-

[1] See Titchener's *Textbook*, p. 449, Scott's *Psychology of Advertising*, p. 80 and McDougall, *Social Psychology*, p. 97.
[2] P. 36.

tion has been made ridiculous by writers who have presented it as the open sesame to success, still "in moving and inspiring men, suggestion is to be considered in every way the equal of logical reasoning, and as such is to be made the subject of consideration for every man who is interested in influencing his fellow men."

"The working of suggestion," says Scott,[1] "is dependent upon the impulsive, dynamic nature of ideas. . . . We conceive of ideas as being nothing more than formal, inert reasons and assume that to secure action we must add to our ideas the activity of the will. As a matter of fact, . . . ideas are the most live things in the universe. They are dynamic and lead to action. This dynamic, impulsive nature of ideas is expressed in the following law:

"Every idea of an action will result in that action unless hindered by an impeding idea or physical impediment.

"The dynamic nature of ideas is further shown by the fact which is expressed in the following general law:

"Every idea, concept or conclusion which enters the mind is held as true unless hindered by some contradictory idea."

The most significant feature of suggestion is that it secures assent directly, without reasons for beliefs or motives for action. These may exist, but they are not in mind. There is no deliberation and criticism, for no opposing or inhibiting ideas are thought of. Full attention is given at once to the suggested idea. When I accept an idea from command, fashion, tradition, instruction, convention, example, or personal influence, or what Ross sums up [2] as "social pressure," without deliberation, I am governed by suggestion. If I consider thus: It is a tradition in my family to belong to the Republican

[1] *Influencing Men in Business*, p. 37.
[2] *Social Control*, p. 148.

party; I will therefore become a Republican; or, It is the proper thing to wear a white tie with a dress coat; I will obey the convention,—I am not acting under suggestion. But if I do these things without considering the possibility of doing otherwise, then I act on suggestion.

You have noticed that all this is quite in line with our theory of persuasion; and, indeed, the quotations from Scott seem but a restatement of that theory. But suggestion is only one phase of persuasion. Some of the means of persuasion we have already discussed might be placed under suggestion, but not the presentation of motives, or any means that involves argument and deliberation. The term *suggestion* is not necessary to our treatment; but it already has a place in popular discussions and it furnishes a convenient terminology for discussing certain phenomena, especially the conduct of crowds.

Methods of suggestion. Repetition and amplification are important means of suggestion, when they do not provoke critical consideration. Such repetition is well illustrated by advertisements. It is said that the phrase, "Just get the Delineator," repeated over and over again in advertisements in periodicals and on bill boards, some years ago, drove hundreds of men with no natural interest in its contents, to buy the magazine. Imagery is another potent means of suggestion, and figures of speech are especially emphasized by Scott. Indeed, any striking means of fixing attention may be used in suggestion.

Authority and suggestion. All writers upon suggestion emphasize the force of authority and prestige. Ideas presented to us by one who commands our respect, either in general or with reference to the matter in hand, are often accepted without question. Their effect, which is distinct from that of authorities presented in an argument to be weighed along with other evidence, is due to the fact that no doubts arise to divide attention. When a child accepts the statements of his father as absolute

truth, we have an example of authority as suggestion. A friend of mine who accepts any statement made by Mr. Roosevelt as truth, acts on suggestion; and another friend who rejects any statement by the same gentleman acts on contra-suggestion. The soldier's unquestioning obedience also illustrates suggestion.

A speaker can make use of authority by way of quotation from those greatly respected. Some can speak as authorities themselves. A speaker's authoritativeness is increased by judicious advertising of his coming, and by a degree of formality and dignity in the conduct of the meeting. He should not scorn taking some pains to secure announcements which, while they provoke interest in advance, do not suggest a cheap, sensational speech; also to secure a proper place for speaking and suitable arrangements for the conduct of his meeting.[1]

The impulse to imitate. The impulse to imitate, strongest in children, whose play is attempt after attempt to repeat the actions of their elders, is also strong in adults, though checked somewhat by judgment and habit. One yawns and a whole company yawns. We often see one who watches the movements of another with absorbed interest, unconsciously making imitative movements. It is not often that a speaker can perform upon the platform actions which he wishes his audience to imitate; though he may at times, as when he subscribes liberally to the cause for which he appeals. But he may be able to stir the impulse to imitate by bringing vividly into imagination pictures of others doing what he wishes them to do, as fighting on the battlefield, the gridiron, or in the political arena. The speaker who is himself an embodiment of his cause, who is known to his hearers to have done

[1] The authoritativeness of the speaker will be more fully discussed in the next chapter.

with his might what he calls upon them to do, will peculiarly prompt imitation. Soldiers distinguished for gallant conduct are effective pleaders for enlistment in England during the European war.

Social suggestion. Greater than the impulse to imitate single acts is the tendency to yield to environment, custom, convention and common opinion. Our submission to these forces is due not merely to conscious fear of what our neighbors or Mrs. Grundy may say; but it is largely the result of "mass suggestion." Certain ideas are suggested to us on every hand; they are constantly brought to attention, and win by reiteration. Doubt, criticism and deliberation in regard to them rarely get a chance.

[1] "Everything we do reveals the pull on conduct exerted by social pressure. Our foods and drinks, our dress and furniture, our religious emotions, our investments, and even our matrimonial choices confess the sway of fashion and vogue. Whatever is common reaches us by way of example or advice or intimidation from a hundred directions. In our most private choices we are swerved from our orbit by the solar attraction—or repulsion—of the conventional. In public opinion there is something which is not praise or blame, and this residuum is mass suggestion." A man obeys this "social imperative," not because he decides that it is wise to obey, "but because he feels that he must." Those who do not obey are the "deliberate criminal and the moral insurgent."

"People of narrow orbit—children, farmers' wives, spinsters, peasants, fishermen, humble village folk, often soldiers and sailors—are slaves to an imposed sense of obligation. Prolonged exposure to a circle or group that speaks always with the same decision, the same commands, benumbs the will over whole areas of choice. On the other hand, whatever breaks the clench of the environment or invigorates the will,—liberal education, discus-

[1] Ross, *Social Control*, p. 148.

sion, travel, varied experience, contact with new types of men, leadership, new ideas and wants, changes in general opinion or intellectual progress,—these undermine the tyranny of group suggestions. . . . Old colleges, universities, monasteries, senates, academies, administrative departments, army and navy, ancient families and quiet neighborhoods become the haunt of traditions that cast a spell over those who come within their reach."

The speaker who can make his audience feel the social imperative pushing them in the direction he wishes them to go, has a powerful weapon. This force will most often be available to repress radical action, or to turn men from courses deemed immoral by their communities. To use this force in support of unconventional or radical proposals, it is necessary to show that other and respected communities are acting in accord with the course proposed. Sometimes one can show that the larger community of which the body addressed forms a part, has adopted the proposal. There is much influence, also, in the vague "they" who are doing so and so, or who are no longer doing so and so. In bringing to bear the influence of other environments, we see again the part of imagination.

We can appreciate the force of the above by reflecting upon the change produced in our interests, opinions and morals by changing from one environment to another widely differing, as from a country village to a large city. Again, we see college students filled with tremendous zeal for all the enterprises of student life and pledging undying loyalty to Alma Mater; and we see many of these same men going out to forget her entirely in a new environment, which influences them in the same way. Now, if a speaker has the power to make them live again the old life, he can make them feel again the old obligations.

Immediate action. Suggestion prompts to immediate action; and this is one of its advantages over argument. But this advantage suggests a corresponding disadvan-

tage. "Normal suggestibility requires immediate execution as one of its most indispensable conditions."[1] It is wise, therefore, to provide some immediate outlet for the impulse. Advertisers provide a coupon to tear off and send at once, and make this as convenient as possible. "Do it to-day," they urge. "Obey that impulse,"—right away. Stamped and directed envelopes are sent out with circulars. So speakers ask their hearers to do something at once, to make a beginning by signing a card or a petition, to vote for a resolution already prepared, to stand up, to join an organization, to subscribe at once though payment be not convenient till later. They gain immediate assent in some form, if only vigorous applause for a sentiment thrown out for the purpose of giving rein to the awakened impulse, and of getting assent before there is time for doubt.

Direct and indirect suggestion. In dealing with weak persons the direct command is often most effective; but a weak person who suspects that he is being treated as weak, may resist with great stubbornness. The direct suggestion is in order when one is in authority over those addressed; yet it is noticeable that men of great authority use it less than those of little. While there are times when the speaker should speak with authority, either his own or that of the power he represents; yet direct command or suggestion must be used with circumspection, lest it arouse hostility. One may say at times, "Why not do so and so," or, "Let 's do so and so," or, "I suggest," or, "So and so suggests."

Indirect suggestion is most effective when our hearers arrive at the desired conclusion before it is fully expressed, and the expression comes as a confirmation of a conclusion they have seemed to arrive at unaided. If an

[1] Sidis. *The Psychology of Suggestion*, p. 88.

acquaintance manages to get you interested in his needs so that the thought of lending him money comes to you, he is more likely to get help than if he asked you outright. It is often best for the speaker to ask, "What shall we do?" provided he has insured the right answer by suggestion.

A book agent employs direct suggestion when he leans toward one with blank and pencil, saying, "Sign here." We have to admit the trick is effective. Even if we resist it, we feel its pull. But when we realize the trick we resent it to the undoing of the agent, so far as that sale is concerned.

Contra-suggestion. We can employ also contra-suggestion, of which McDougall says:[1]

"By this word it is usual to denote the mode of action of one individual on another which results in the second accepting, in the absence of adequate logical grounds, the contrary of the proposition asserted or implied by the agent. There are persons with whom this result is very liable to be produced by an attempt to exert suggestive influence, or even by the most ordinary or casual utterance. One remarks to such a person. . . . 'I think you ought to take a holiday,' and, though he had himself contemplated this course, he replies, 'No, I don't need one,' and becomes immovably fixed in that opinion."

Do we not all feel the force of contra-suggestion when we see a sign, "Hands off," or "Keep off the grass." While a reasonably confident and positive manner is certainly better than a weak and fawning manner, it is plain that positiveness can easily be overdone, and that indirect suggestion is often needed.

Mark Antony's speech in *Julius Cæsar* is a famous illustration of both indirect and contra-suggestion. Another illustration of contra-suggestion is found in Iago's words to Othello, after subtly leading the latter to believe Desdemona untrue, "Let her live." Lovers

[1] *Social Psychology*, p. 101.

of "Uncle Remus" will be glad to identify contra-suggestion in the method of Brer Rabbit's escape after his capture by Brer Fox and his Tar Baby—" 'Do please, Brer Fox, don't fling me in dat brier-patch,' sezee." And consider how Tom Sawyer got his fence white-washed.

Royce [1] speaks of social opposition, or the desire to contrast one's self with one's fellows in behavior, opinion, or power. This desire for distinction, in small ways as well as in large, balances the tendency to imitate and conform. It is, as it seems to me, too little considered by writers on suggestion.

Increasing suggestibility. By suggestibility is meant our degree of susceptibility to suggestion. Not only do individuals differ greatly in this respect, since they differ in their tendency to scrutinize and deliberate, but also the same persons differ much under different circumstances which induce different moods. When more emotional we are more suggestible, for then we scan less whatever is congruous with our feeling. Individuals and communities aroused by party feeling, war lust, calamities, or the fever of speculation, are little guided by judgment, but seize upon any suggestion congruous with their mood and carry it into immediate execution.

Effect of numbers. Every speaker knows that it is easier to move a large number than a small; he knows that a few persons are more critical than a crowd. Whatever causes us to feel strongly our individuality, our importance and responsibility as persons, works against suggestion. "Intensity of personality is in inverse proportion to the number of aggregated men." [2] When a proposal is put to one alone he feels he must exercise his judgment; but when many are present, he feels less keenly his responsibility. It is said that one reason cor-

[1] *Outlines of Psychology*, p. 277.
[2] Sidis, *Psychology of Suggestion*, p. 299.

porations do deeds which individual directors would never do, lies in the decreased sense of responsibility. The same reason may be given to explain the fact that large legislative bodies are more radical than small bodies, and also the fact that men in numbers will support measures that individually they would not have the moral courage to support.

The psychological crowd. This term means more than a large number of people together. That is termed a *heterogeneous* crowd. A thousand people who have come together casually in a city park or square, are more suggestible than a few; but if they have come together for a common purpose, as to hear a socialist orator, they are much more suggestible. And if they are feeling a common emotion, as hatred of capital or a sense of wrong, they are highly suggestible. A group "fused" together by some strong bond is called a *psychological* or *homogeneous* crowd. In the following pages the single word *crowd* will bear this meaning.

We see such crowds in a bleacher full of students cheering for their team in opposition to another crowd across the field; in a theater where all share enjoyment of the play, or in an audience swayed by a common emotion.

Characteristics of men in crowds. Men think less keenly in a psychological crowd, their minds being more or less overcome by mass suggestion. They are, therefore, less critical and discriminating, more emotional and responsive. They will respond to sentiments more noble and more base than those which ordinarily control them. They are credulous and accept exaggeration as wisdom. With the decrease in the sense of personal responsibility, there is a relaxing of habitual restraints, reserve and caution. A crowd of men, usually polite, will hoot at strangers, women, or authorities. Men usually reserved

will slap each other on the back, shake hands with strangers, parade in lock-step, laugh, shout, sing with abandon. Jokes are funnier, sorrows more grievous, sentiments more uplifting. They have more courage, but also more fear. A company of soldiers will stand fire longer than one man, but once routed may fall into a panic such as one man alone would never feel. Men in crowds are in every way more primitive. They place high value on symbols, regalia and watchwords. They are extremely imaginative. "To know the art of impressing the imagination of crowds," says Le Bon,[1] "is to know the art of governing them."

Besides the loosening of restraint and the increase of emotional responsiveness in a crowd, there is the multiplication of suggestion. When an idea presented by a speaker seems to be indorsed by all those about me, it is suggested to me by all, and is forced upon my attention driving out my opposing thoughts. Were you never in a meeting where the appeals of a fervid speaker were reflected by the intent faces of those about you? Did you not feel the power of the united pull? There is a feeling like that of slipping. If one is not to yield he must resist; and the way to resist is to think hard of all the objections to the belief or the course urged. At times it is hard to recall these objections. Suppose you, a convinced pacifist, are in a crowd roused to enthusiasm by a plea for recruits for a war to you unjustifiable. You object to the plea, which is based upon nationalism and race hatred. Your objections are in no way answered by the speaker; but unless you make an effort you may lose your hold on these objections and be swept from your moorings. You fail to keep your attention on your real beliefs; and it is conceivable that, in an extreme in-

[1] *The Crowd*, p. 61.

stance, you might come to yourself as a recruit. It would be the task of an opposition speaker, manifestly, very firmly and repeatedly to bring the objections back to attention.

Sometimes we seem divided against ourselves, our feelings won, but our minds resisting. A story is told [1] of Wendell Phillips's oration before the Harvard Phi Beta Kappa society, in which he made a conservative and distinguished audience applaud, more than thirty years ago, women's suffrage, Irish home rule, and Russian Nihilism. One man was heard "applauding and stamping his feet with the utmost enthusiasm, exclaiming at the same time, 'The d—— old liar, the d—— old liar!' " That was his way of keeping his attention on his real beliefs.

Desirability of forming a crowd. I pass over for the present the moral question involved and consider only expediency. Plainly enough a crowd with its high degree of suggestibility is more easily swayed than a calmly deliberating body. But where deliberation is desired the crowd state is clearly undesirable. It must be remembered, too, that while some who are carried away by crowd feeling will remain won, many will recover their judgment and revolt. The surer way is to win by sound argument. On the other hand, even when the first business is conviction, the time comes when the deliberative mood must give way and the audience be brought into community of feeling; assuming that united action is desired. There are times, too, when there is no time for argument; when it is suggestion or nothing. And there are some people with whom argument at any time is impossible. At any rate, we wish to understand crowds and their formation, if only to know how to combat the efforts of an opponent to change an audience which we wish to retain as a deliberative body, into a crowd, and how to recover control when he has succeeded.

[1] *Atlantic Monthly*, December, 1912, p. 773.

Methods of forming a psychological crowd. There are many audiences which it is practically impossible to turn into a crowd, as when there are two opposing factions in a political convention,—unless, indeed, these can be brought to compromise. Bodies whose business is deliberation, and audiences largely made up of men trained in argument, are not likely to yield except under the most emotional circumstance.

We know that political conventions can be "stampeded." Andrew D. White has of late refused to attend national political conventions as a delegate, on the ground that they have lost their deliberative character, having come under the sway of the great audiences permitted in the galleries; that is, of mass suggestion. There are also in such conventions many delegates not trained to deliberate; there is usually much excitement, and well understood methods are used to bring about "stampedes."

We have already touched upon some of the means of changing an ordinary gathering into a psychological crowd, in our discussion of suggestion. The first favorable condition is to have a large number of people together. More important than actual numbers is having the hall full, even crowded. Avoid having two hundred people in a hall large enough for five hundred. If this is not possible, bring those present together in a compact body. Henry Ward Beecher said:[1]

"People often say, 'Do you not think it is much more inspiring to speak to a large audience than a small one?' No, I say; I can speak just as well to twelve persons as to a thousand, provided those twelve are crowded around me and close together, so that they touch each other. But even a thousand people, with four feet of space be-

[1] *Yale Lectures on Preaching*, First Series, p. 73. That the belief that crowds are something other than mere aggregations of individuals and have individualities of their own, is not merely a theory of the "new" psychology, will be found by reading some not recent books by orators, such as Phillips Brooks's *Lectures on Preaching*, p. 183–188.

tween every two of them, would be just the same as an empty room. . . . Crowd your audience together and you will set them off with not half the effort."

A young lady who had been successful in arguing "votes for women" in the streets of New York and in other places that would try the courage of most, told me that the worst time she ever had was before a very polite body of people seated around the sides of a room, leaving the center open.

The reason given [1] for the greater ease of dealing with a compact body is that there is a limitation of the voluntary movements upon which our sense of individuality depends. It is also true that we are more sensible of the suggestions of our neighbors when we touch elbows. A man entering a hall to criticize proceedings and determined not to yield to what he hears, will instinctively keep on the outskirts of the audience.

Other means are taken to decrease the sense of personality. Uniform costumes are provided. Members of the audience are led to do things together, read a ritual, sing or cheer together, stand up and sit down, laugh, applaud, and vote together. Perhaps music is the greatest unifying force; but the essential is to induce all to yield to a common leadership. A story is told of a popular evangelist who became so exasperated at a man who would not obey the summons, "Now let us all join in singing hymn No. 312," that he hurled his hymn book at the obdurate one.

The speaker touches upon sentiments and opinions held in common. Perhaps he has kept back some secret, regarding the progress of the canvass, for example, or the gift of a new stadium, with which to set the crowd cheering. He lets them laugh at jokes that appeal to all, and maybe turns abruptly to pathos; and when the members of an audience have applauded, laughed, and maybe sighed a bit in common, much of the aloofness, reserve, and hostility of men as individuals is gone, and with it

[1] Sidis, *Psychology of Suggestion*, p. 299.

their resisting power. Those around you seem like good fellows, though at first they may not have seemed your sort. Doing things together increases friendliness. It is impossible to consider a man who looks as foolish in his regalia as you do in yours, as an entire stranger. And the speaker, who agrees with your pet opinions and seems to have had the same human experiences, seems a good fellow too. This spirit of friendliness is as important as the lessening of individuality.

Anything which creates a strained expectancy increases crowd feeling, as that great news is momentarily expected, or that the solution of an important problem will soon be announced. A prolonged silence, provided it be charged with strong anticipation, will increase the effect of a following announcement. There should be no appearance of aimlessness in the proceedings, but an impressive regularity, at least until the time arrives for some startling effect. Even an intense sort of monotony is desirable. To change the regular order, or otherwise to break the monotony, is a method of overcoming the crowd tendency; or it may be a step toward forming a crowd with different aims.

When an attempt is made to stampede a political convention for a certain candidate, the regular order is broken in upon by, perhaps, a woman in white leaning from the balcony, waving a flag and shouting for her candidate. Then standards are seized, a procession is formed, headed perhaps by the same woman and a band which plays over and over again the same strains, some piece popular in the convention, and with the paraders singing and shouting. In the midst of the seeming confusion, there is regularity to the point of monotony; and the uproar is continued till success is assured, or exhaustion brings an end. Absurd as these proceedings are in the midst of conventions which we are solemnly told are essential to republican government, they sometimes succeed when "sprung" at the right moment; usually when a convention is facing a deadlock and there is great tension of feeling, with hopelessness on the part of many in regard to nominating their favorite candidates.

Since witnessing what was widely reported as a stampede at the Progressive State Convention in Syracuse in 1912, where "Suspender Jack" is supposed to have swept the delegates off their feet, I am convinced that many so-called stampedes are not such in fact. The uproar in that case was the result of a belief that Mr. Oscar Strauss was the only nominee for governor of New York who could relieve the party of an embarrassing situation and give hope of success, and was a deliberate attempt to break down the resistance of Mr. Strauss to being nominated. He, if any one, was stampeded. It was to be noticed, however, that after the convention had gone through the form of a stampede, it was never again a deliberative body, and was impatient of argument and near the point of breaking loose at all times until the adjournment late the same evening.

A word of warning. Do not suppose, as I speak of these extreme manifestations for the sake of illustrating crowd spirit, and shall go on to speak of still more extreme manifestations, that a psychological crowd is always in an uproar or doing extreme things. It may be intensely quiet, showing no signs except to the observant eye. Religious audiences, as often as any, become crowds; but they rarely become noisy, at least they rarely exceed the customs of the particular sect. Moreover, audiences are but rarely completely fused into crowds.

Mobs. Crowds pass into mobs. Even the heterogeneous crowd is a potential mob. A startling event, as the cry of fire, may cause a mob. Fixation of attention accompanied by the awakening of any intense feeling, such as anger, fear, triumph or contempt, may change a company of people into a mob. The sight of a cruel act on the street may cause the formation of a mob more cruel than the object of its wrath. A group of school boys may quickly turn to a mob at the opportunity to ridicule one of its members. An audience which is not interested may become a mob under the inspiration of a witticism

from the gallery, and the speaker will be skilful who regains control.

A mob is in an extremely suggestible state, approaching that of hypnosis. "Social suggestibility," says Sidis,[1] "is individual hypnotization written large." The individual is lost in the crowd, which may be said to have an individuality of its own. The individual's sense of propriety and of responsibility, his morality and his judgment are gone. The mob's will is his will. He will entertain the wildest ideas suggested to him, he will do the most absurd, the most base, the most cruel, the most noble of acts,—acts which on the morrow he views with disgust, horror, or wonder.

No honest man will ever wish to form a mob; but he may wish to know how to check an audience which threatens to fall into the mob state, because it has been wrought upon by another, or because it has met in time of panic. Only a few hints can be attempted here.

A crowd or a mob demands a leader. Even a herd of horses or steers will, when stampeded, select a leader. In this demand lies an opportunity for an honest man to lead for good, and of a demagogue to lead for evil. The first attempt of the one whose audience shows signs of running "away with him," is to make himself its leader. To do this it may be necessary to seem to fall in with its spirit and purpose, whatever they may be. Protest is useless. When their confidence is gained, it may be possible to turn them in another direction, for a mob is very fickle. At times a trick is justifiable. A story is told of an audience determined to hoot down a speaker. A tall figure rose among them and caught their attention for an instant. "Well, fellow citizens," the man

[1] *Psychology of Suggestion*, p. 327.

drawled, "I would n't keep still if I did n't want to." The crowd applauded the sentiment and then listened for more. "But if I were you, I should want to!" was the unexpected conclusion. They laughed and then kept still. Presumably this was a good-natured mob. If we take the extreme case of a mob bent on a lynching, there have been instances where leaders have led in the wrong direction, and, seemingly much disappointed themselves, have wearied the mob with their marchings and countermarchings.

The first and most difficult part of gaining leadership of a mob is to get its attention. Some striking gesture or pose may be necessary. A striking expression may be interjected into some pause in the noise. It is of course useless to attempt to argue with a mob, for it is incapable of reasoning. There is no use of telling a mob that what it wishes to do is wrong, for jeers or worse will be the answer to opposition. The mob has perfect confidence in the rectitude of its own intentions: it is going to free the town of an incubus, to drive out a monster, to do justice by a soulless corporation that is grinding the faces of the poor; it is fighting for its homes, its children and the honor of its women. Since the mob is highly primitive, it thinks in images only; hence a would-be leader should address it in vivid imagery. It accepts as literal truth the most extravagant exaggeration, and likes large phrases and big, vague sentiments, put in the most absolute, unmodified form. The leader should talk much of liberty, equality, fraternity, of honor, patriotism, and the rights of man. He should explain nothing, but affirm and repeat. The mob is much influenced by prestige, and a man who enjoys high position in its eyes has a superior chance to control it; but any one can make use of the names of its heroes.

A student tells me of how 800 students in his high school, seized by a sudden fancy, refused to go to their work after luncheon and proceeded to march around and around the school building with cheers and songs. They refused to listen to the principal, who begged them to return home at least; but when Murphy, athlete and leader, jumped upon a box they listened; and when he shouted, "The Orpheum opens in five minutes; let 's go," they went.

There is a story told, with many non-essential variations, of how General Garfield checked the formation of a mob in New York during the Civil War. It was the night of Lincoln's assassination. A great crowd had gathered in City Hall Park, which threatened every moment to become a mob, likely to vent its wrath upon certain "copperhead" newspapers. General Garfield was asked to try to quiet the crowd. Stepping out on a balcony, he stood with upraised hands in full sight of the crowd, which surged over to hear his news. This was the news:

" 'Clouds and darkness are round about him:
Righteousness and judgment are the habitations of his throne.' [1]
"Fellow citizens! God reigns and the government at Washington still lives!"

The crowd dispersed and the danger was over. The familiar, sacred words, with their great image, caught the crowd, and held them long enough to enable them to receive the assurance that a greater than Lincoln was still in power, and that the government did not fall even with the beloved President.

According to Le Bon [2] the mob is conservative. While it seems to be tearing down, it is fighting against change, for hereditary ideas and institutions. A student mob would be found in revolt against the destruction of a tradition. Since a mob cannot think, it cannot receive a new idea. Appeal to a mob, then, in the name of the old, the established. Appeal to any loyalty to institutions members of the mob may possess,—to party, college, city, country, or family.

The mob is vain and will accept unlimited flattery as to its high character and purposes. Remember, too, that a mob may be turned to good deeds as well as to foul, if the better idea can be struck into its imagination.

[1] *Psalms*, 97 : 2. [2] *The Crowd*, p. 39.

The mob is cowardly and may be put to flight by a cry of "Fire," or "Police"; but may be galvanized into heroism by the right leader. It admires courage. It must be faced boldly; any sign of weakness, any attempt to beg it to be good, will be derided. Napoleon, when but a very young brigadier, cowed with a "whiff of grape shot" the fierce mob that had ruled Paris.

Since the most striking characteristic of a mob is the loss of individuality, try to restore this feeling to the natural leaders. Appeal, if it be possible, to their sense of duty and personal dignity. Call upon them by name to step forward and commit themselves in plain words. If possible, get these men formed into a committee to determine action.

But usually the mob demands immediate action. The leader may be able to suggest another and more attractive course, but one which will result in delay. This is the easier because a mob is remarkable for credulity, and does not distinguish between the possible and the impossible. If the mob is bent on revenge, suggest a more terrible revenge. By any means get delay; for in most cases the mob feeling does not last long. "Sensations of hunger, cold, and weariness become so insistent as to distract attention."[1] To move an adjournment for dinner, or to await the coming of a popular speaker, or for some other attractive purpose, is a standard method of preventing a convention from escaping the control of its leaders.

Suggestion, crowds, and ethics. When we consider the means of controlling men without convincing them intellectually, we are impressed with the serious moral responsibility involved; but we may well remember that to influence others is a serious responsibility, whatever the methods employed. Even when men are controlled

[1] Ross, *Social Psychology*, p. 54.

by logical argument there is the same possibility that the weaker will be ruled by the stronger to their hurt; for by assuming false premises and facts, one may be as logical as Aristotle and as false as Beelzebub. We must remember, too, as already stated, that there are times when logical argument can have little to do with persuasion; as when conviction already exists but conduct is not in accord for lack of sufficient impulse, or when men are in conditions which incapacitate them for reasoning.

There are treatises that picture men as always acting in the light of pure reason and from the highest motives. If any student were so gullible as to accept such teachings, he would be but slightly equipped for moral conflict. He must understand human nature. Persuasion is a practical matter; and we must take men as they are; and they are, in meetings and about their affairs, influenced by suggestion as well as by reason. I do not mean to imply that ideals should not guide us in this practical matter; but I do mean that facts must be faced. What use a speaker may make of his power will depend upon what kind of a man he is. The man who is unscrupulous off the platform will be unscrupulous on the platform. The honest speaker needs large knowledge of the springs of human action, if only that he may checkmate the dishonest speakers who may oppose him. "Be ye therefore wise as serpents, and harmless as doves."

One cannot touch this subject of crowd control without feeling the inadequacy of a brief treatment, or of any treatment. One recognizes, too, the danger that a student may become fascinated by the subject of suggestion and make too much of it; and the further danger that a little knowledge of it may produce an unwholesome disrespect for audiences. But this last danger is likely to be offset by practical experience; for the young speaker who

deals with the average American audience, believing that he can manipulate them as he will and that they will not see through his tricks and fallacies, is in line for some highly beneficial shocks.

Those who wish to follow up the subject of suggestion and crowds may do so in the works referred to in the preceding pages. It is to be said of the works of Le Bon and Sidis that they are far too cynical in their view of human nature, and that their conclusions seem to be based too much upon such times of excitement as that of the French Revolution. All writers on suggestion, indeed, are likely to overemphasize its importance and to overlook other important truths. Ross's works are in popular vein, but should prove helpful. In his preface to *Social Psychology* he emphasizes the truth that all theories upon the subject are in an unsettled state. McDougall's *Social Psychology* will be found as reliable as any, but he devotes little space to suggestion and crowds. Many of the most authoritative psychologists say little or nothing of these topics; first, perhaps, because they are not dwelling on the social aspects of their science, and, secondly, because they feel the topics are not ripe for strict scientific statement. Scott's *Influencing Men in Business* has probably the best popular comparison of suggestion and argument. This work and his books on advertising will be found useful and better than his book on public speaking, though this is well worth reading.

Practical suggestions. The student of this chapter should be making persuasive speeches, taking up subjects which permit of genuine attempts to influence conduct, and which call less for convincing the audience of the desirability of action than for moving to action. He will profit, also, by studying persuasive speeches; and for our present purpose, he should select speeches which have overcome passive rather than active opposition. Both in preparing and in studying persuasive speeches, the student should give special attention to the situation to be met, precisely what is to be overcome; and then to the means. Experience shows that this suggestion needs emphasis. A by no means unique instance was that of a student preparing a speech in favor of national prohibi-

tion, without considering whether he would address those who believed in prohibition, those who did not believe in it, or those who believed prohibition a good thing but impracticable.

CHAPTER IX

PERSUASION AND BELIEF

In the preceding chapter we have kept in mind especially persuasion in those cases in which our hearers offer only passive opposition. In this chapter we shall give especial attention to cases in which there is more active opposition, due to intelligent doubt, contrary conviction, opposing interests, or prejudice. It does not seem wise to attempt any sharp distinction between the problems considered in the preceding chapter and in this; and it should be understood that the suggestions of either chapter are, in great part, applicable to the problems of the other.

Our primary study in this chapter is **how to win belief, either as an end in itself, or as a preliminary to action**; and on investigation we find we are facing the familiar problem of securing exclusive attention. "The most compendious possible formula, perhaps," says James,[1] "would be that *our belief and attention* are the same fact. For the moment, what we attend to is reality." Again, James says [2] belief "resembles more than anything what in the psychology of volition we know as consent. . . . What characterizes both consent and belief is the cessation of theoretic agitation, through the advent of an idea which is inwardly stable, and fills the mind solidly to the exclusion of contradictory ideas." To secure the desired state of attention we may have to

[1] *Psychology*, Vol. II, p. 322. [2] *Idem*, p. 283.

argue away doubts, change convictions, and win from prejudice the grace of a fair hearing.

Does not this statement of theory square with experience? Does not making up your mind after a struggle seem like shutting your mental eyes to all conclusions but one, or to the reasons for them, whether you do this arbitrarily or because your judgment advises that this is the better course? Perhaps you have had a struggle over which is the best college, or the best fraternity; or whether the Germans or the Allies are in the right. Once the question is settled, you may later wonder why you were ever in doubt. One cause of this is, that after the decision is made you refuse to give other possible decisions a square look, and that while you eagerly admit new reasons to support your decision, you refuse to consider fairly reasons against it. If you have "let the worse appear the better reason," and remain at all open-minded, the dishonored better reason may return to vex you. With the mentally honest an opinion is never in stable equilibrium unless it is founded on sound reasoning; but with such questions as those instanced we rarely give attention to the possibility of mistake.

It will prove suggestive, especially for advanced students, to consider this doctrine further. We may notice that, in the words of Bain, "We believe everything that comes into the mind unopposed"; or as Pillsbury says,[1] "Anything that enters the mind is normally accepted as true at once." Belief is passive; doubt is active. The child believes all it is told; doubt comes as the result of experience. If an opinion is suggested so that it arouses no opposition, it is accepted. But if doubts do arise, or contrary opinions already exist, then these must be driven from mind in order to win for the doubted or rejected opinion exclusive attention. "I can find in a moment of belief," says Pillsbury,[2] "nothing but the stable persistence of the idea or state that is believed." To the end of giving ideas "stable persistence" in the minds of others, all the methods and means of argumentation should tend.

[1] *Psychology of Reasoning*, p. 31. [2] *Idem*, p. 57.

Pillsbury lays great stress [1] upon the truth that belief depends upon experience, and illustrates with the following, which both bears upon the point under discussion and furnishes a good point of view for the study of argumentation. (Italics are mine.)

"One may believe in socialism if one considers the evident disparity between the rewards of individuals who may be regarded as of the same ability or as of the same degree of desert. One is firmly opposed to socialism when men are regarded as essentially very different in ability, and ability and desert are identified. . . . *Just so long as the two sets of experiences fluctuate before the mind*, one will be in doubt as to which of the abstract principles is more desirable. *When one persists, it is by that very fact believed.* . . . And individuals will be predominantly individualistic or socialistic as life as a whole has presented the advantages or the disadvantages of the present individualistic society. . . . We have a belief in one theory or the other just so long as one set of experiences predominate in consciousness; doubt enters when there is rivalry between two sets of experience."

[2] "One can change the belief of any individual either by giving him new and different experiences, or by so presenting a statement that it shall arouse a different set of experiences to pass upon the statement. Both methods are applied in practical argumentation. The effectiveness of a plea depends upon the success with which new groups of experiences can be aroused to give the attitude desired. When the attitude is properly aroused belief follows as a matter of course."

Persuasion and belief. We decided in the last chapter to apply the term persuasion to the process of inducing others to give fair, favorable, or exclusive attention to propositions. We have just seen that belief is also a matter of attention. In seeking to give "stable persistence" to ideas in minds that have not before held them, or have held opposing ideas, we try to change the attitude of those minds to the end that there may be willingness to listen at all, that there may be an open-minded reception of our arguments, and a willingness, or even a desire, to believe; and we also employ logical arguments which furnish grounds for accepting the belief we urge, and which serve to drive opposing arguments from the hearers' minds, so weakening and discrediting them that if they return they will be received with scant respect. No hard and fast distinction should be understood here, only

[1] *Psychology of Reasoning*, p. 38. [2] *Idem*, p. 53.

an emphasizing of the fact that there may be two phases of one process. That the distinction is not strict is evident from the fact that sound argument is in itself an important means of winning attention. It is possible, as we noted in the preceding chapter, to cover the whole process of producing conviction with the term *persuasion;* but it is both correct and convenient to limit its meaning, as applied to this process, to the winning of attention and acceptance for the arguments which reason presents.

The importance of logical argument. I shall not in this text attempt a systematic treatment of argument in the stricter sense; but shall leave that to the many excellent works on logic and argumentation. Such topics as the rules of evidence, fallacies, the analysis and briefing of arguments, will receive only incidental attention, while I shall give space chiefly to the adaptation of arguments to audiences, a matter which is of the very essence of persuasion.

Yet while I prefer not to give here a necessarily brief and inferior treatment of logical argument, but to emphasize the means of gaining a hearing for one's logic and facts, I do not wish even to suggest that sound logic may be ignored, or that the phases of the subject here discussed are in any way inconsistent with logic. Rather I would impress upon all students of public speech the importance of sound logical argument, based upon facts and the most rigorous analysis. This there should be although the circumstances of a speech do not admit of detailed statement of its logical basis. In the first place, a speaker owes a high duty to himself and to his audience to determine and to speak the truth as best he can. He can never tell how far his most casual word may reach. In the second place, expediency coincides with duty. In

most assemblies the stronger minds control; in all communities, in the long run, they formulate opinions and determine action. And these stronger thinkers resent an attempt to control them against their judgment. They will not often cease questioning and balancing arguments, and yield their undivided attention, until the demands of reason have been satisfied. If a triumph is gained in defiance of reason, reason will reassert itself. We shall see that emotion has much to do with determining what are good reasons; but sound reasoning cannot be safely ignored.

I spoke of Wendell Phillips's triumph in making a conservative, cultured audience applaud Nihilism. His triumph, however, was more amusing than lasting. A few hours later his hearers were indignant at what they considered a trick. On the evening of the same day, "Charles Eliot made a forcible and eloquent five-minute speech at the dinner, vigorously rejecting Phillips's doctrine and exposing the essential fallacy of his discourse."

There is likely to be some one at hand to expose the man who attempts to befog reason; if not another speaker on the same occasion, or on a later occasion, it may be a newspaper writer, or some hard-headed man on the street or in the club, who will expose the bad argument next day. Opponents will seize upon every weak link in one's logic, or whatever can be made to seem weak. Doubters will persistently demand "Why?" and "What is the evidence?" *Argument, to be surely effective, should be at once persuasive and sound.*

I urge upon every student of public speaking, as an important foundation for our work, the thorough study of the analysis of propositions, the briefing of arguments, the methods of detecting and exposing fallacies, and the laws of evidence. Such studies will be of great assistance in all branches of composition; and, indeed, in most branches of learning. I am not now speaking of college debating, though this intellectual sport, properly conducted, can be made a valuable training for the combats of courts and conventions.

Emotion in argument. Having said so much on the importance of sound logic, I now call your attention to the part of emotion in argument. I do not mean in befogged, illogical argument, but *in clear, logical argument.* Let us notice, first, that in dealing with those practical issues that directly affect human conduct, the very basis of argument is emotion; or as we noted in the preceding chapter, the major premise of such an argument is the expression of an emotion. If we argue that the square of the hypotenuse of a right triangle is equal to the sum of the squares of the other two sides, we have pure reasoning, free from emotion; but when we take up the proposition that Congress should pass the immigration bill, involving an illiteracy test, over the President's veto, we are constantly dealing with emotions. We must assume first the emotion of patriotism, or that all desire the good of the country. As we proceed we find ourselves meeting with emotions involved in the interests of labor and of corporations, with self-interest and the love of justice, with race prejudices and loyalties, with the sentiment that America should remain the home of the oppressed, with pity for those who have had no opportunity for education, and with a reluctance on the part of many to pass a measure over President Wilson's veto. If we looked beneath the surface of newspaper discussion, we might find certain religious feelings playing an active part in the settlement of this issue. The fact that some of these feelings ought not to influence our judgment of the question, and the fact that none of them should be permitted to put us in such a state that we cannot reason justly, do not change the facts that an argument on the issue impinges upon emotion at every point, that some of these emotions are necessary to a proper solution, that they are, in fact, excellent *reasons,* and that any one or

several of them, good and bad, may be dominating the minds of your hearers as you address them. The question selected is far from an extreme instance, as you will see if you think for a moment of such questions as intercollegiate athletics, modern dancing, woman's suffrage, and blame for the European war.

In the second place, we notice with regard to the influence of emotion on argument, the strong *tendency of men to believe what they wish to believe.*[1] "Will and belief are undoubtedly common products of the same deeper lying forces. Whatever appeals to us strongly enough to tempt us to desire to believe, by the very same appeal compels belief." Experience declares, "A man convinced against his will is of the same opinion still."[2] Almost as famous is the saying attributed to a Scotchman, "I am quite open to conviction, Sandy, but I should like to see the man who can convince me." This tendency to believe what we wish to believe is encouraged by the fact that, with reference to questions at all debatable, there are reasons, usually good reasons, in support of either alternative. One arrives at a decision by weighing the opposing arguments. Now, if he wishes to arrive at a certain conclusion, the arguments for it seem weighty and those in opposition very light. He is likely to refuse credence to witnesses and authorities against the desired conclusion. He may even refuse to listen to opposing arguments; or he may listen in an attempt to be fair, but with a subconscious determination to discredit what he hears, saying all the while, That is not true; That is not important; or, That is insufficient. In other words, he refuses fair attention.

[1] Pillsbury. *Psychology of Reasoning*, p. 54.
[2] Cf. Cæsar, *Gallic War*, Book III, Ch. 18: *Fere libenter homines, quod volunt, credunt.*

No doubt you are a highly reasonable person; still if you were to learn that your deceased uncle had cut you off from an expected legacy, you might find it easy to believe the old man *non compos mentis* when he executed his will. Learning later that he had added a codicil in your favor, you might find no difficulty in believing that at the approach of death his mind cleared. We expect to-day to find men of German parentage pro-German in their opinions about the war, and men of English parentage pro-English. We say, "Their sympathies are naturally that way." We may give many logical reasons for our positions, but how many are there among us who take pride in our trained minds, who determined our attitude toward this war by impartial reasoning?

I do not wish to be understood as asserting that a man will or can believe whatever he wishes to believe. Evidence may be too strongly against desire. We say at times we are afraid to believe this or that, or that a certain belief is too good to be true. However, when a man does not follow his desire to believe, the reason will usually be that another emotion intervenes; his thinking is guided by a strong love of truth, or he is held back by a fear of the consequences of a mistake. So he resists the tempting belief by holding attention upon the reasons against it.[1]

In practical speaking instances of the effect of desire upon judgment are common enough. We find only too many instances of juries led by their sympathies to ignore the plain purport of the evidence. It is my belief that in these cases the jurors rarely consciously violate their oaths, but that their desires control them in selecting and rejecting evidence.

I sat as a spectator, with a slight bias toward the prosecution, through the trial of a young woman for the killing of her husband. The case for the defense was the bad character of the victim (worked into the evidence in spite of the rules), and "emotional insanity," testified to by several sisters, a weeping mother and a pathetic old father, who, one all the time hoped, would make out a good case, in spite of the fact that they were palpably straining the truth. The summing up of the astute attorney for the defense presented briefly an argument which, had it been based upon established facts, would have justified an acquittal, and a long address to the sympathies of the jury, closing with, "Give her back to her mother." The jury, apparently an intelligent body of men, rendered a verdict

[1] Cf. Camille Bos, *Psychologie de la Croyance*, p. 81.

of not guilty, in spite of damning testimony which they must have refused to remember. And I felt that no jury, though it were drawn from the district attorney's office itself, would have rendered a verdict of murder in the first degree, so strongly would they have *wished* to believe in the "brain storm."

If there is any place where all save pure logical argument would seem to be out of place, it is before the Supreme Court of the United States; yet even there argument contains more than law, facts and logic, and lawyers take into consideration the tendencies, the feelings, even the prejudices, of the justices. When Webster argued the Dartmouth College Case, at a time when the Court contained such men as Marshall and Story, he was swept at the end into an undoubtedly sincere outburst of feeling for his college:

"Sir, you may destroy this little institution; it is weak; it is in your hands! I know it is one of the lesser lights in the literary horizon of our country. You may put it out. But, if you do so, you must carry through your work! You must extinguish, one after another, all those greater lights of science, which for more than a century, have thrown their radiance over our land!

"It is, sir, as I have said, a small college, and yet there are those who love it.

"Sir, I know not how others may feel [glancing at the opposing attorneys,] but for myself, when I see my Alma Mater surrounded, like Cæsar in the Senate house, by those who are reiterating stab after stab, I would not, for this right hand, have her turn to me and say, *Et tu quoque, mi fili! And thou too, my son!*"

An eyewitness wrote:

"The court-room during those two or three minutes presented an extraordinary spectacle. Chief Justice Marshall with his tall gaunt figure, bent over to catch even the slightest whisper, the deep furrows of his cheeks expanded with emotion, and his eyes suffused with tears; Mr. Justice Washington at his side, . . . leaning far forward with an eager troubled look; and the remainder of the court at the two extremities, pressing, as it were, toward a single point, while the audience below were wrapping themselves around in closer folds beneath the bench to catch each look and every feature of the speaker's face."

The court did not pronounce its decision until after the summer recess; but it is believed that the strong desire to protect the college, created in its members, led the court to render a decision which was bad law, and which has been used to serve the ends of corporate injustice ever since. It is a legal proverb that "Hard cases make bad laws," which is only a way of saying that the sympathies of courts lead them to unsound decisions.

I have not cited these instances to justify them; but because I wish to represent human nature as it is, and because I wish to impress the truth that while attempts

at befogging judgment by means of emotion are not justifiable, we cannot ignore our hearers' emotional attitude, and that if it be against us we can make little headway with the soundest logic. But frequently I am told by my students, "Men ought not to be influenced in their thinking by their emotions and prejudices." No one is stricter with other people's thinking than your sophomore. He himself is open-minded in regard to those subjects in which he has a purely intellectual interest; but hear him argue on "activities," woman's suffrage, or religion! At any rate, the question is not how men should think, but how they do think. These are the words of a practical idealist, Woodrow Wilson:[1]

"As I look back upon the past of the South, it seems to me to contain that best of dynamic forces, the force of emotion. We talk a great deal about being governed by mind, by intellect, by intelligence, in this boastful day of ours; but as a matter of fact, I don't believe that one man out of a thousand is governed by his mind.

"Men, no matter what their training, are governed by their passions, and the most we can hope to accomplish is to keep the handsome passions in the majority."

After all, are we not much too scornful of emotions? It is true that men are often governed by unjustified emotions; but it is also true that they are often led astray by false logic. There are more men who feel truly than there are who reason justly. Even Huxley, who held up the ideal of a mind which is a "cold logic engine," wished men to have strong emotions, though well controlled. So eminent a scientist as Baldwin has written:[2]

"Neither will logic satisfy our moral or æsthetic demands, for the logically true is often immoral and hid-

[1] From a speech to the New York Southern Society in 1910, found in Wood's *After-Dinner Speeches*, p. 46.

[2] *Elements of Psychology*, p. 262.

eous. It is well, therefore, to write large the truth that logical consistency is not the whole of reality, and that the revolt of the heart against fact is often as legitimate a measure of the true in this shifting universe as is the cold denial given by rational conviction to the vagaries of casual feeling."

In the third place, we may notice that *emotions not properly belonging to the argument itself,* affect decisions. These may arise from the occasion. The audience may be enthusiastic or bored, good natured or angry. Again, emotions may arise from the relation of speaker and audience. They may feel great respect for him, or be pleased by his manner, his friendliness and good humor; or they may dislike him and feel resentment or suspicion, and these feelings affect the influence of his argument.

Not over-scrupulous lawyers for the defense in criminal cases insinuate that the prosecution has been unfair, and that the prosecuting attorney is trying to win reputation by "railroading" innocent and friendless young men to prison. And, although the trick is old, the prosecuting attorney, knowing that he cannot safely ignore the prejudice created in the minds of the jury, labors to convince them of his fairness and to destroy the sympathy created for the defendant.

When the defendant's attorney in the famous Captain Joseph White murder case sought to prejudice the jury by insinuating that Webster had been engaged by the State to hurry them against the law and beyond the evidence, Webster made it his first business in summing up to remove the prejudice created. He commented first on his lack of experience as a prosecutor, and proceeded:

"I hope I have too much regard for justice and too much respect for my own character, to attempt either; and were I to make such an attempt, I am sure that in this court nothing can be carried against the law, and that gentlemen, intelligent and just as you are, are not, by any power, to be hurried beyond the evidence. . . . Against the prisoner at the bar, as an individual, I cannot have the slightest prejudice. I would not do him the slightest injury or injustice. But I do not affect to be indifferent to the discovery and the punishment of this deep guilt."

Webster then proceeded to that terrible picture of the cowardly stabbing of a gentle old man in his sleep, removing any disposition in the jury to let pity obscure duty; and continued with an intro-

duction that fills thirteen pages, preparing the jury emotionally for a fair consideration of his argument, before he took up the evidence. One studying this speech will find many places in which he showed consciousness of the danger from sympathy and prejudice; for instance, in the careful way in which he intimated to the jury the probability that the defendant's old father was untrustworthy in his testimony, and again in his solemn exhortation to the jury at the close.

This speech will repay study. It will be found in full in McEwan's *Essentials of Argumentation*, with an outline, a history of the case, and also many helpful comments, scattered through the text. Study the whole speech, not merely introduction and conclusion.

Prejudices such as Webster faced, and those which may arise when one discusses a race question, sectional or sectarian questions, women's suffrage, or fraternities, are fairly tangible; but others are more elusive. President Lowell [1] mentions not only religious intolerance and racial antipathy, but also, "the horror of the man of an unfamiliar form of worship, the instinctive dislike of the man who speaks a different tongue or pronounces his words in a strange way," as feelings which must be taken into account in dealing with a popular opinion. The mere fact that a man comes from a different environment, from city or country, that he is wealthy, that he uses "big" words, that he is a college professor, may affect his influence either favorably or unfavorably. The fact that prejudice is politely concealed makes it no less real. Some of the ladies in an audience may think a young speaker, "such a dear boy," but feel that his opinions are therefore inconsequential: others may be sure he thinks himself "mighty smart." Do not doubt that the fate of many a speech is determined before it is begun.

To summarize: In practical argument we cannot ig-

[1] *Public Opinion and Popular Government*, p. 36.

nore the part of emotion in determining belief. We must consider what manner of men we are addressing, what feelings move them, how opposition can be abated and a mood of friendliness and candor established. And, further, what we wish men to believe it is wise first to make them willing, or make them wish, to believe.

The approach. It is evident that in our efforts to win past opposition to open-minded attention, much will depend upon first impressions. It was Cicero who said that the purpose of an introduction is *reddere auditores benevolos, attentos, dociles,* which has been well translated, "to render the hearers well-disposed toward the speaker, attentive toward his speech, and open to conviction." Genung lays much stress [1] on the "speaker's alliance with his audience," a phrase worth remembering. This relationship is much affected by the characteristics of the speaker, his tact, fairness, courage, sincerity, etc.,—matters which will be treated further on. We proceed here to other matters important to winning a fair hearing for a proposition.

Avoid a belligerent attitude. If a speaker hopes to gain the sympathy of his audience, he should not start a fight with them by assuming that he and they are necessarily in disagreement. A humorous writer makes a character say, "Mother, you made your first grand mistake in running Votes-for-Women as a controversy. It never was. It is not now. I don't know a man in my set who understands yet what the arguments against women's suffrage are. But you people labeled it a battle and we are just filling in the mob cues." There is a point in this exaggeration. Not long ago I heard presented so belligerently one of my strongest convictions,—that "first

[1] *Practical Rhetoric,* p. 449.

in the orator is the man,''—that I felt strongly moved to contradict, to accept the part of opposition the speaker seemed to assign to all his hearers.

Belligerency is particularly unpersuasive, as well as usually unjust, when it takes the form of bitter and unrestrained denunciation.

Here is a speech on War, which starts with the most uncompromising denunciation. War has absolutely no justification. The general tone of the speech indicates that he who differs is a fool or a monster. The speech is as unreasoning as war itself. No attempt is made to lead step by step the man who has no clearly formed opinion. The unfairness and exaggeration of this speech fairly force one into opposition. Here is another speech urging municipal ownership of street railways. The would-be orator leaps at once into the fiercest denunciation of capital and corporations; and with slight argument urges us to rise in our wrathful manhood and resist the tyranny of five-cent fares.

Least tactful of all are opprobrious epithets applied to the persons and institutions one is opposing; as when Garrison called the Constitution ''a covenant with death and an agreement with Hell.'' A suffrage agitator recently referred to ''our mossgrown Constitution''; but when an auditor rose to protest, she promptly retracted the term and declared she meant no disrespect! Abusive terms, especially when applied to persons, turn sympathy from the speaker. Even that savagely extravagant denouncer, Wendell Phillips, once checked Charles Remond, who had declared that ''George Washington was a villain.'' ''Charles,'' said Phillips, ''the epithet is not felicitous.'' Benjamin Lundy, another uncompromising foe of slavery, held that ''the language of cutting retort and severe rebuke, is seldom convincing, and it is wholly out of place in persuasive speech.''

There is a time for denunciation, but that time is not when you are asking your audience to consider fairly a proposal not yet accepted. When one is addressing

those in agreement, for the purpose of arousing them, denunciation may win a quick success, though unlimited denunciation is rarely just. But its effect upon those in opposition is manifestly unfortunate, and it is likely to cause neutrals to sympathize with those denounced. A campaign of abuse is rarely successful in politics.

Argument is the most usual, and certainly the most tangible, method of changing belief. When objections are certainly in your hearers' mind, the best way usually is to recognize them and answer them directly and boldly, though not belligerently. Nevertheless, conceal it as much as one can, there is still in argument an attempt to overcome that provokes resistance. In candid minds this is largely offset by their loyalty to truth. But it is quickened by the attitude we call "argumentative," especially if there is a touch of triumph in it. We dislike one who relentlessly proves us wrong and himself altogether right. Miss Ida Tarbell somewhere uses a suggestive phrase in speaking of the Canadian leader, Macdonald: "He is a convincing speaker whom one does not resent."

This tendency to resist argument is of course stronger in minds not candid, either in general or with reference to a particular argument. With such it is often justifiable to avoid the direct onslaught and make a flank attack. Sometimes we may avoid reference to controverted points and dwell upon propositions less likely to stir opposition, but which involve the desired conclusion. One might make headway with women more strongly than thoughtfully opposed to women's suffrage, by avoiding all reference to the ballot and discussing laws which, in certain states, discriminate against women. Assuming that a good case can be made out and resentment awakened, one might find the anti-suffragists themselves demanding the

ballot as a means of forcing reform. We may sometimes merely suggest the desired conclusion, hoping that it will stick in memory and sometime get candid consideration. Sometimes we may assume assent rather than argue for it. This method counts upon inertia; a man who would not positively assent, may fail actively to reject.

Better than to argue sometimes is just to describe the conditions to which your proposal relates. The influence of *Uncle Tom's Cabin* surpassed that of many arguments, put as arguments. Pages' *Red Rock* served to open the eyes of Northern readers to the Southern attitude toward the freedman. The most effective peace speech I ever heard was in form only a description of the fighting in Belgium.

If those who since the beginning of the Great War have been trying to argue American opinion into a more favorable state toward Germany, could put forward a champion who, without a touch of the rancorous argumentativeness which characterizes such papers as *The Fatherland*, could make us realize Germany and the Germans, not the men of "blood and iron," but the simple, homely, likable Germans, could make us realize that they are just "folks," not merely efficient destructive machines, they could win a hearing for their genuine arguments.

Common ground. Not only should we avoid awakening hostility; we should seek an alliance with our audience by getting on common ground with them. In Chapter VI we considered the advantage of finding a *common ground of interest,* and leading on from this, in accordance with the principle of derived interest. This is persuasive, as are nearly all the means of winning attention.

We like a person who shares our interests. When two persons are interested in the same sport, study or business, each is likely to assume that the other is a proper sort of person, wise in his general outlook. Consider how

casual acquaintances, perhaps on a railway journey, are drawn together by discovering that they have the same enthusiasms, have gone through the same experiences, even the same ailments, come from the same town, sprung from the same race, have gone to the same college, or that both are Republicans or Presbyterians. Bonds as strong and as slight as these draw men together into societies holding conventions and dinners. Business men think it worth while to spend a little time in getting on easy terms with a stranger with whom they hope to do business, by talking of common interests. So the skilful speaker may break the ice by referring to common interests, if possible those which will form a natural introduction to his theme.

There is also a *common ground of feeling* to be considered. While in most cases the straightest way into a subject is the best way, at times it is advisable to spend a few minutes in bringing the audience into a desired mood. Finding common interests helps in this. The awakening of old memories may serve, or emphasis upon common likes and dislikes and associations. Stories are much used, humorous and dramatic. Hostility cannot survive the sharing of a common emotion, and especially is it blown away by a gale of laughter. In using any device it is well to consider: (1) Is it needed? (2) Am I giving too much time to it? (3) Can I make my story, or whatever is used, serve also the purpose of opening my subject; or can I make the proper materials of my speech, as the statement of conditions to be treated, serve to induce the right mood?

To create sympathy is the sovereign remedy for genuine hostility. Suppose a defender of Austria-Hungary is striving to convince a hostile audience that that nation was right in its ultimatum to Servia. He knows his audience will not listen patiently at first to his argu-

ments based on the assassination of the crown prince and Servian plotting in general. He therefore reminds us in some detail of how the blowing up of the *Maine* incensed us against Spain. He asks us to consider the effect of having a country on our border trying constantly to stir up one section of the United States against another, or inciting the members of one race to revolt. In every way he tries to get us "to put ourselves in the other fellow's place."

There is also a *common ground of belief*. To find this is one of the best established means of persuasion. In the first place, better feeling results from the discovery by the audience that they have more in common with the speaker than was supposed, and that he is not so radical or so conservative as they had thought. This discovery prepares the way for the belief that his present proposal is not impossible. There is also an enjoyment in harmony of views, and it is a wrench to stop agreeing with a man with whom one has gone some way in harmony. Give an audience something it will indorse as common sense, and once the heads are nodding in assent, they are likely to go on nodding. The assenting mood continues, as by easy stages the speaker leads from the common ground to the desired position.

Of Wendell Phillips's Phi Beta Kappa oration, Barrett Wendell says:[1]

"A good many went to hear him with much curiosity as to what he might say, and apprehension that they might have to disapprove it by silence at moments which to less balanced minds might seem to call for applause. In the earlier parts of his oration they found themselves agreeably surprised: he said nothing to which they were unprepared to assent, and what he said he said beautifully. They listened with relief and satisfaction. When the moment for applause came, they cordially applauded. So the oration went on with increasing interest on the part of the audience. Finally when some fresh moment for applause came, they applauded as a matter of course."

While the common ground may be used in a somewhat sly way, do not suppose it is, of itself, illegitimate. If to avoid prejudice and to bring about harmony of feeling

[1] *English Composition*, p. 243.

so that fair-mindedness shall prevail, is right, then this method is right. Usually people actually differ much less than they suppose. Unless they proceed to find out what they agree upon, they may continue to differ quite unnecessarily and develop a small divergence of views into a bitter combat. Some one has said that there never was a war that could not have been settled by two honest men come together for frank discussion.

When Pat went to Mike and said, "Let 's talk over our differences," the wiser Mike replied, "No, let 's talk over our agreements." Mike's method was likely to lead to a settlement; Pat's to a fight.

A speaker addressing a meeting of his own political party, seeking to win them to his views on a party problem, has no difficulty in finding common ground in the general beliefs and policies of the party. When he addresses those of other party affiliations, he still should have no difficulty; for, after all, fair-minded men of all parties agree in most respects. All wish, at least in a general way, prosperity, justice for all men and defense of the national honor. Political parties differ more as to method than as to principles. All wish to control the trusts, for example, but how? Very absurd in speeches designed to win votes from other parties, are assertions that an opposing party wishes to ruin the country, like the reiterated assertion that the Cleveland Democracy wished to sacrifice the country to the interests of England.

Mr. Job Hedges, Republican candidate for Governor of New York in 1912, made a much more successful campaign than seemed possible under the circumstances. His aim was to win back the Progressives to the Republican fold. He refrained from denunciation of the new party, such as was common in that year, and with the utmost good humor dwelt much upon what Republicans and Progressives have in common.

In no field is controversy likely to be more bitter than in the religious, yet nowhere is there better opportunity for getting on

common ground. A Methodist addressing Methodists, though his audience contains representatives of all the dozens of sects under that general name, has a wide field of common interests, aims and doctrines to select from. No matter how far he may be from his brethren on the point at issue, he knows that they agree on a general system of doctrine and church polity, and that he can appeal confidently to John Wesley as an accepted authority. If he addresses an audience composed of representatives of all Protestant churches, he still knows his ground, by what common aims, beliefs and history they are bound together, and that most will respect the name of Luther. If he seeks to win both Catholic and Protestant, he still has the advantage of a large common ground and he can depend upon a common allegiance to one Founder. And likewise Jew and Gentile have a common foundation in the Old Testament.

Finding common ground is helpful, not only in securing harmony between speaker and audience, but also, as the preceding example suggests, in securing harmony among the factions of the audience itself. There are times when the common ground is too evident to need development; yet even when evident there may be wisdom in dwelling upon it, as when Webster in his Reply to Hayne, knowing that sectional feeling in his audience and in the country was running high, paused to say, "Let me recur to pleasing recollections; let me indulge in refreshing remembrances of the past," and went on to remind his audience of the Revolutionary days when Massachusetts and South Carolina fought shoulder to shoulder. In any case it is wise for the speaker to think out the boundaries of the common ground in order that he may make no false assumptions.

The usefulness of the common ground is not limited, though it is most conspicuous, to cases where antagonism exists. Beecher has put the case well.[1] He tells how as a boy he never hit anything with his gun until his father showed him how to take careful aim. When he became a

[1] *Yale Lectures on Preaching*, p. 11.

preacher he failed for two years to get results with his sermons. Then he reviewed all the sermons of the apostles:

"And I studied the sermons until I got this idea: That the apostles were accustomed first to feel for a ground on which the people and they stood together; a common ground where they could meet. Then they heaped up a large number of the particulars of knowledge that belonged to everybody; and when they got that knowledge, which everybody would admit, placed in a proper form before their minds, then they brought it to bear upon them with all their excited heart and feeling. That was the first definite idea of taking aim that I had in my mind.

" 'Now,' said I, 'I will make a sermon so.' . . . First I sketched out the things we all know. . . . And in that way I went on with my 'You all knows,' until I had about forty of them. When I got through with that, I turned round and brought it to bear upon them with all my might; and there were seventeen men awakened under that sermon. I never felt so triumphant in my life. I cried all the way home. I said to myself: 'Now I know how to preach.' "

Explanations. In order to delimit the common ground and determine how much is agreed upon and also what are the real points at issue, it is often necessary to clear the ground by certain explanations. The audience may be opposed simply because they do not understand. Again, the speaker's proposal may have been purposely misrepresented; as when it was asserted by opponents of Mr. Roosevelt in 1912 that his plan for the "review of judicial decisions" involved the determining of litigation between individuals by the public. Racial or religious prejudice may have been awakened. A political boss attacked for corruption may have appealed to some hoary sectional animosity, or proclaimed

that popular government and the Constitution are in peril.

To clear the ground there is no better way, in many cases, than to state the *origin and history of the question,* thus showing why it has come before us and just what its implications are. The proposition that the United States has no right to let American ships pass through its own Panama Canal free of charge, may seem to be very absurd; but if a speaker who wishes to argue the affirmative of that proposition, puts before his hearers the history of the question, the series of treaties by which we acquired the right to build the canal at all, the absurdity will disappear, and the audience will probably meet the speaker on the common ground of our obligation to abide by our treaties. Then the issue becomes one of the construction of treaties, which can be calmly discussed.

Lincoln had unusual ability in arriving at a clear understanding with his audience, and this seems to have sprung from his habit of mind and method of preparation.

An intimate friend of Lincoln says that his mind "ran back behind facts, principles, and all things, to their origin, and first cause. . . . Before he could form an idea of anything, before he would express his opinion on a subject, he must know its origin and history in substance and quality, in magnitude and gravity." We can see this trait of Lincoln's working out, at once remorselessly and gleefully, in the introduction to his famous Cooper Institute speech:

". . . In his speech last Autumn at Columbus, Ohio, Senator Douglas said:

"'Our fathers, when they framed the government under which we live, understood this question just as well, and even better, than we do now.'

"I fully indorse this, and adopt it as a text for this discourse. I so adopt it because it furnishes a precise and an agreed starting-point for a discussion between the Republicans and that wing of the Democracy headed by Senator Douglas. It simply leaves the inquiry: What was the understanding those fathers had of the question mentioned?

"What is the frame of government under which we live? The answer must be, 'The Constitution of the United States.' . . .

"Who were our fathers that framed the Constitution? I suppose the 'thirty-nine' who signed the original instrument may be fairly called our fathers who framed that part of the present government. . . .

"What is the question which, according to the text, those fathers understood 'just as well, and even better, than we do now'? It is this: Does the proper division of local from Federal authority, or anything in the Constitution, forbid our Federal Government to control as to slavery in our Federal territories?

"Upon this, Senator Douglas holds the affirmative, and Republicans the negative. This affirmative and denial form an issue. . . . Let us now inquire whether the 'thirty-nine,' or any of them, ever acted on this question; and if they did, how they acted upon it—how they expressed that better understanding."

Mr. Lincoln then shows by the votes of a majority of the "thirty-nine," in Congress and in other public positions, that they acted in a way to indicate that they understood the Constitution as the Republicans, not as Douglas, interpreted it.

As an example of a speaker laboring to set himself right before an audience to whom his attitude has been misrepresented, see the introduction to Lincoln's first speech in his debate with Douglas at Alton. Douglas had taken advantage of the fact that the audience was largely pro-slavery in its sympathies, to present Lincoln as an advocate of the complete political and social equality of negroes with the whites.

Definition of terms. It is common experience that arguments often turn on misunderstandings; that when each party to an argument learns what the real contention of the other is, often the argument is over. If, instead of starting an argument with a man who denounces religion and churches, you quietly draw him out, you will find in nine cases out of ten that he is objecting to certain practices of certain churches, or to the actions of certain hypocritical church members, and as a matter of fact believes in religion and churches too. But even if definition of terms does not remove the issues, or even reduce their number, it at least enables us to know what they are. You will notice how Lincoln's definition of "our fathers," just quoted, changes Douglas's statement from a safely vague assertion to a dangerously specific proposition.

In defining terms the dictionary is useful, but by no means all-sufficient, as is illustrated by Professor Baker with the proposition, "Should American colleges substitute a more open style of play for the present close formation?" Definition is a problem which belongs rather in the works upon exposition. A helpful discussion will be found in Baker's *Principles of Argumentation*, pp. 20–42. From the standpoint of persuasion, the main point is that there should be a common understanding for the sake of avoiding needless contention. It may be added that it is unwise for a speaker to try to fix in the minds of his audience an unusual meaning for familiar terms, unless this is necessary: for their preconceptions are apt to rule: and further, that one of the best ways of clearing up the meanings of terms is by stating the origin and history of the question.

Concessions. In the early days of the European war, when the Germans were sweeping the French back towards Paris, I heard an argument on the comparative merits of the French and Germans as fighters. The argument promised to grow heated; but when it was discovered that one party was talking of generalship and the other of the fighting qualities of private soldiers, the argument, and not the arguers, "blew up." This was partly a matter of definition, but also involved mutual concessions. Perhaps the most unpopular man I know is one who never concedes anything in an argument. To the simplest claim, he demurs; to an assertion of the most evident fact, he retorts, "That is your opinion." No means of finding common ground, removing distrust and establishing good feeling, is more important than making concessions. Concessions provoke concessions. If you will be generous in admitting that I am in part right, I shall be ashamed to deal otherwise with you. If you are going to take your stand against woman's suffrage on the ground that the majority of women do not desire the ballot, do not antagonize your hearers by refusing to admit that women are capable of voting. The advocates of woman's suffrage are most effective when they admit

that woman's place is in the home, and argue that she needs the ballot to protect her home. What one cannot conscientiously admit, he may ignore, or admit "for the sake of argument"; or he may say of it, "I will not contest that."

By conceding, one escapes the discredit of a refutation of unjustifiable claims. If you concede woman's capacity for intelligent voting, you escape a vigorous onslaught which might discredit you with some audiences, and also distract attention from your main argument.

In his defense of Father Damien, Stevenson says:

"Damien has been too much depicted with a conventional halo. . . . It is the least defect of such a method of portraiture that it makes the path easy for the devil's advocate, and leaves for the misuse of the slanderer a considerable field of truth. For the truth that is suppressed by friends is the readiest weapon of the enemy."

The real issues. When the common ground is well marked out, definitions and explanations made, concession carried as far as is wise, and immaterial matter eliminated, then the real matter in dispute, if there is anything left, should be evident; and it should then be possible to discuss this with good feeling. To make the issue or issues the more evident, it is well usually, in any but the simplest argument, to state carefully what the speaker maintains and what he understands the opposition to maintain.

All this preliminary work should be done with manifest fairness. If you have given an untrue history, distorting or omitting important points, if your definitions are warped, or your proposal or the issues are not fairly set forth, you will be exposed to the charge of trickery, and will deserve the discredit of exposure. Even the man who will concede nothing, who is plainly bigoted and prejudiced, will make a better impression than one who under pretense of fairness attempts to deceive his audi-

ence. The best opinion is that, even on the ground of expediency, when one is striving to win over the unconvinced, even honest partizanship should be excluded from the introduction of an argument. Much emphasis has been placed by Lincoln's contemporaries upon the extreme fairness with which he would state the facts and present the issues of a law suit, frequently alarming his client by the way in which we would "give away his case."

Any good text on argumentation will give a more complete and technical treatment of methods of analysis of questions for the purpose of finding issues, a problem treated here only from the standpoint of persuasion. The second chapter in Baker's *Principles of Argumentation* and the second chapter in Foster's *Argumentation and Debating* are recommended.

Order of argument. A speaker will usually have at his command several arguments, all sound and legitimate, but some stronger than others. The order in which these should be placed may be determined by the demands of logic or intelligibility; but not infrequently the arrangement is adjustable. In such a case, so far as pure reason is concerned, each argument will have its full force regardless of position; but from the standpoint of persuasion, of adaptation to a given audience, order may be important. Frequently the order of climax is best; it usually is if the audience is not strongly in opposition. But with a prejudiced audience it may be necessary to present the strongest possible argument first, in order to get any hearing at all. After a breach in the walls of prejudice has been made by the artillery, the infantry can pass through. To begin with the weaker argument may give the impression that the whole case is weak. On the other hand, anticlimax is to be avoided. Baker suggests that it is sometimes best to place the weaker arguments in the

middle of a speech. It may be suggested further that when the strongest argument has been used first, one may return to it at the end, or summarize all in the order of climax. One should not, of course, use arguments that are absolutely weak, even though sound; that is, weak to the degree that they weaken the case in the minds of the audience or give an opponent an opportunity for telling refutation.

Whether one should begin with general principles and proceed to arguments based upon particular facts, and whether one should state in the beginning what he intends to prove, are typical problems of persuasive argument, to be solved largely with reference to the attitude of the audience. Are the principles likely to be rejected if presented at once? Is the proposal too startling or too antagonistic? If the audience is not likely to be thrown into opposition there are advantages in setting forth at once what one proposes to establish and upon what principles one rests; for this enables the audience to see the bearing of each argument as it is brought forward. But where hostility might be awakened by this method, there is an advantage in beginning with a narrative or description of conditions, or whatever will create a mood more favorable to the proposal. One who has to propose a measure rather socialistic in nature as a remedy for some social malady, might dwell first on the malady itself with a view to creating a strong desire for some remedy. He might then eliminate other proposed remedies, leaving the one he believes in. If one wishes to secure subscriptions from hard-headed business men for a plan to provide cheap homes for the poor, he might well begin with a demonstration of the sound business aspect of the scheme, showing that it will pay five per cent. on the money invested, before pressing home his plea.

If you wish to bring a rigidly orthodox congregation to tolerate the "higher criticism" of the Bible, do not begin with that term, which has to them a sinister sound. Begin, on common ground, with the great value of the Bible, its place in history and religion; tell how men give their lives to its study, emphasize the fact that all truth about such a book is important, the natural desire to know how and through what agencies the Bible has come to us; and awaken curiosity in some of the problems of authorship, taking up first evidence which confirms some traditional belief. Without knowing it, the congregation becomes interested in the higher criticism and realizes that the studies which go by that hated name may be reverent.

One must not dogmatize here; for "many men have many minds," and also many feelings. Much depends upon the audience and upon the authority and manner of the speaker; and also upon his precise aims.

Wendell Phillips began his famous eulogy of Toussaint L'Ouverture by declaring, "I attempt the quixotic effort to convince you that the negro blood, instead of standing at the bottom of the list, is entitled, if judged by its courage, its purpose, or its endurance, to a place as near ours as any other blood known in history." We may like the boldness of this; but I cannot agree with those who think that was a good way to begin, if he really hoped to win assent to his proposition that negro blood is the equal of the blood of the French, Italian, Roman, or Greek. I do not believe that Phillips expected any such triumph over race pride. He wanted to stir up interest and set people thinking.

In choosing our opening argument we should remember the tendency of men to believe what they wish to believe. We may find it best sometimes to appeal first to the strongest possible motive, to set forth the benefits to be derived from our plan before attempting to prove that the benefits will follow, or that the plan is feasible. If you convince a student audience that a proposed coaching system will bring athletic supremacy, you will not have so hard a time in convincing them that the money required can be raised. You may present to a dissolute man the happiness his reform would bring his family so vividly

that he will give eager ear to your argument that reform for him is possible. Given the vision, creating desire, belief in possibility will follow.

Rate of progress. To proceed too rapidly with your audience militates against both persuasion and conviction. There must be time for attention to dwell upon the ideas. In general, we may assume that country audiences think less rapidly, though more surely, than audiences of equal education, drawn from the rush of city streets, where quick thinking is a necessity of existence. The city audience is quick in its appreciation and applause; but it may follow too readily, and not considering carefully enough, may receive but a shallow impression which is quickly lost for another. With almost any audience it is best to proceed slowly, present but one principal idea and impress that deeply.

If your audience is made up of trained thinkers, accustomed to dealing with new ideas and to sustaining long lines of thought, and especially if trained in the field of your subject, progress may be more rapid. There is even danger of tantalizing them with too slow progress. However, young speakers are far more likely to proceed too fast than too slow; or, rather, they do not discriminate clearly enough what may be passed rapidly because it is familiar, accepted, easy of comprehension, or less important, from what should be dwelt upon because strange, difficult, or of first-class importance.

Fixed opinions, principles and sentiments. We must take into account those established principles of belief and action which, springing from heredity, temperament and early training rather than from reason, men rarely change. Such are our beliefs in regard to the position of women, the rights of private property, our American conviction that for a city or a university to grow rapidly

is a grand thing, our objection to "entangling alliances."

The truth is somewhat overstated in the following excerpt from Le Bon.[1]

"It must not be supposed that merely because the justness of an idea has been proved it can be productive of effective action, even on cultivated minds. . . . Evidence, if it be very plain, may be accepted by an educated person, but the convert will be quickly brought back by his unconscious self to his original conceptions. See him again after the lapse of a few days and he will put forward his old arguments in exactly the same terms. He is in reality under the influence of anterior ideas that have become sentiments, and it is such ideas alone that influence the recondite motives of our acts and utterances. It cannot be otherwise in the case of crowds which are more under the influence of general ideas than individuals. . . . A long time is necessary for ideas to establish themselves in the minds of crowds, but just as long a time is necessary for them to be eradicated."

A limitation is placed on the preceding by this from the same work:[2]

"The opinions and beliefs of crowds may be divided, then, into two very distinct classes. On the one hand we have great permanent beliefs, which endure for several centuries, and on which an entire civilization may rest; [for example, feudalism]. . . . In the second place, there are the transitory, changing opinions, . . . as superficial, as a rule, as fashion, and as changeable. . . . It is easy to imbue the minds of crowds with a passing opinion, but very difficult to implant therein a lasting belief. . . . Even revolutions avail only when the belief has almost entirely lost its sway over men's minds. . . . The beginning of a revolution is in reality the end of a belief."

[1] *The Crowd*, p. 52. [2] *Idem*, p. 148.

Frequently men do not know why they hold these permanent beliefs; indeed, they may hardly be conscious that they do hold them, having never formulated but merely assumed them. Sometimes they will not, sometimes they cannot reason about them. It is a mistake to suppose that men necessarily hold most firmly their reasoned beliefs. In the first place, the reasoner realizes that another opinion is possible; while one who takes his opinions from his environment and early teaching holds them as the only intelligent views. "Everybody knows that," he says. In the second place, a reasoned belief is rarely so imbedded in habit of thought and in emotional association as the accepted belief, though it may so grow into one's system of thought that change is well-nigh impossible. And this is true of educated men as well as of others.

To a man trained in the older school of thought great must have been the effort necessary fifty years ago to readjust his thinking to the theory of evolution. And if to-day the doctrine of evolution were to be overturned by convincing proofs, we should see many men of scientific training protesting violently that the thing is unthinkable,—which for them would be literally true. They would make over again the discredited arguments and declare they could not and would not believe the new theory.

It is folly, evidently enough, to try to change a fixed belief in a single speech; unless it has already been much weakened. The Monroe Doctrine is an example of a belief which it has been useless to question before the American people until recent years; but to-day, before many audiences, the doctrine is debatable. It would be folly to think to change the belief of the average American audience in the republican form of government, or the belief of Roman Catholics in the religious authority of the Pope. It is particularly foolish to attempt to change

quickly beliefs that are due largely to native tendencies. In arguing such a question as direct primaries, for example, we need to consider whether the majority of our audience are of aristocratic or of democratic tendencies.

The case is somewhat different when one addresses the same people in a series of speeches covering a considerable time, as does the preacher. But for the most part a speaker must take the fixed opinions and sentiments of his hearers as he finds them, and utilize them or ignore them. If Boston feels, as Oliver Wendell Holmes tells us, that, "Boston is the hub of the solar system. You could not pry that out of a Boston man if you had the tire of all creation straightened out for a crowbar," why, then, when you are talking to Boston, admit it or keep off the subject. After all, men of widely differing premises can work together in harmony. Booker T. Washington and many of his white neighbors could agree on the advisability of industrial education for negroes; but if Mr. Washington had not thoroughly understood his white friends and if he had emphasized the rights which he no doubt believed were his, he could never have won their support. If you are to argue for or against the Monroe Doctrine with men who have the fixed opinion that our international relations are to be determined on the basis of pure self-interest, then there is no use in arguing the good of South America; you should base your argument upon the interests of the United States. Perhaps you can reach your altruistic argument by showing that the good of the United States demands the good of South America.

Identifying beliefs. To convince or to persuade a man is largely a matter of *identifying the opinion or course of action which you wish him to adopt with one or more of his fixed opinions or customary courses of action.* When

his mind is satisfied of the identity, then doubts vanish, and his mind rests upon your proposal with equanimity. Speaking of arriving at a reasoned decision after a struggle with the alternatives, James says:[1]

"The conclusive reason for the decision in these cases usually is the discovery that we can refer the case to *a class* upon which we are accustomed to act unhesitatingly in a certain stereotyped way. It may be said in general that a great part of every deliberation consists in the turning over of all the possible modes of *conceiving* of the doing or not doing of the act in point. The moment we hit upon a conception which lets us apply some principle of action which is a fixed and stable part of our Ego, our state of doubt is at an end. Persons of authority, who have to make many decisions in a day, carry with them a set of heads of classification, each bearing its volitional consequence, and under these they seek as far as possible to arrange each new emergency as it occurs. It is where the species is without precedent, to which consequently no cut and dried maxim will apply, that we feel at a loss, and are distressed at the indeterminateness of our task. As soon, however, as we see our way to a familiar classification, we are at ease again. *In action as in reasoning, then, the great thing is the quest of the right conception.*"

When a manager discharges an employee, his process may be like this: Jones is careless in his work. I discharge men who are careless; therefore, I will discharge Jones. That is, when Jones comes under the classification, Careless men, the decision to discharge is almost automatic; unless Jones chances to come under some other classification, such as men whose family would suffer, or men whom the president favors.

Plainly, then, in convincing and persuading, the speaker should seek to show that the belief or action urged is in accord with some conception or "principle of action which is a fixed and stable part of our [hearer's] Ego";

1 *Briefer Course*, p. 430.

or more nearly in accord with such a principle than is the contrary course. When one convinces a Democrat that the measure urged is in line with Democratic practice, or the opponents of militarism that military drill in the universities is one means of making it safe to get on with a small standing army, one is carrying out the suggestion of the above paragraph. A syllogism is only a formal way of putting an identification.

The following from Bain is directly in point and worth pondering: [1]

"Persuasion implies that some course of conduct shall be so described, or expressed, as to coincide, or be identified, with the active impulses of the persons addressed, and thereby command their adoption of it by the force of their own natural dispositions. A leader of banditti has to deal with a class of persons whose ruling impulse is plunder; and it becomes his business to show that any scheme of his proposing will lead to this end. A people with an intense, overpowering patriotism, as the old Romans, can be acted upon by proving that the interests of the country are at stake. The fertile oratorical mind is one that can identify a case in hand with a great number of the strongest beliefs of an audience; and more especially with those that seem, at first sight, to have no connection with the point to be carried. The discovery of identity in diversity is never more called for, than in attempts to move men to adopt some unwonted course of proceeding. When a new reform is introduced in the state, it is usually thought necessary (at least in England) to reconcile and identify it in many ways with the venerated Constitution, or with prevailing maxims and modes of feeling, with which it would seem at variance. To be a persuasive speaker, it is necessary to have vividly present to the view all the leading impulses and convictions of the persons addressed, and to be ready to catch at every point of identity between these and the proposition suggested for their adoption. The first named qualification grows out of the experience, and study of character; the other is the natural force of Similarity, which has often been exemplified in its highest range in oratorical minds. In the speeches of Burke, we see it working with remarkable vigor. Perhaps the most striking instance of this fertility of identification for persuasive ends is exhibited in Milton's *Defense of Unlicensed Printing*."

Questions to consider: What is the relation of the foregoing to what was said in earlier chapters about novelty? What would you say of the force of novelty in persuasion? What is the relation of identification to the attention theory of persuasion?

It will be seen by the thoughtful that we are not so much putting forward a new principle in discussing identification, as seeking the

[1] *Senses and Intellect*, p. 542.

advantage of another way of looking at what we have discussed under the head of common ground and the topics which follow.

Conservative or radical. Nothing is more important in considering the tendencies of an audience with reference to persuasion, than their relative conservatism and radicalism. Will they take kindly to new proposals, or stand firmly for the "old landmarks"?

It will be convenient to discuss this topic from the standpoint of one seeking to move his hearers from a conservative position. Any intelligent student should be able to adapt this discussion to the reverse process, and will find this an interesting study. Teachers may find it advantageous to base quiz and examination questions upon the means of checking movements that chance to be before the country.

There is no intention of implying at any point that conservatism is unwise; indeed, it is necessary that we should be controlled by conservatives, and fortunate that they are usually in the majority. It is also fortunate that there are others who would push on and dare experiments. It is the speaker's business to know what kind of people he is dealing with. He may be aided by certain general considerations.

Conservatism characteristic of the English-speaking peoples. It is not the way of the so-called Anglo-Saxons to change their institutions in a wholesale way. We are told that in contrast the Latin peoples, having adopted a belief, wish to work it out at once into a consistent system. So Lavisse speaks [1] of England as "a country of slow continuous transformations, in which the present is not separated from the past by visible lines of demarcation." But in speaking of the French Revolution, he says, that, "when owing to the faults of its kings, the country detached itself from royalty, it raised itself at once to the idea of humanity."

The change in England from an almost absolute monarchy to one of the freest of governments has been

1 *Political History of Europe*, p. 141.

brought about piecemeal and by a series of compromises. Very rarely do we Americans change our Constitution. We wait for the slow process of judicial construction. And when we do change we like to think we are only following in the path marked out by the fathers. We assume that the founders of our government, who lacked national experience, who dealt with a situation vastly different from our own, and who ascribed little enough wisdom to each other, yet somehow had a marvelous foresight for the problems of to-day. In the Cooper Union speech Lincoln did not question the declaration that the fathers understood the slavery question better than the men of the '50's, but showed that the fathers agreed with the Republicans rather than with the Douglas Democrats.

A speaker must reckon with the strongly conservative tendency of our people. He must not expect to win favor for revolutionary change; and must be content in most cases with the half loaf. They will prefer to tinker up the old rather than to adopt a completely new system. And this was just as true in the year 1912, when nearly every man asserted that he was progressive and some trembled because of the revolutionary changes they saw rushing upon us, as at any time. The young speaker, full of enthusiasm for new cures and reforms, will do well to note this tendency to make haste slowly; for it furnishes a mighty fulcrum for his opponent. Just a sneer at youthful radicalism may defeat him.

The enthusiast who disregards human nature or thinks it easily set on fire for new causes or new methods, may consider the following from a speech by Liberty Hyde Bailey, delivered while he was Director of the New York State College of Agriculture, and he should remember that the attitude ascribed to the farmer is that of the majority of our solid followers of routine; that is, of the majority of men:

"The farmer comes in contact with things that do not change very easily. I once asked a farmer why he did not blast out a rock. He said, 'It has always been there.' After a two-days' institute in a school house, I was interested to know how the farmers felt about it, whether they were confused by the multitude of matters presented. I chanced to overhear two men speaking. One said, 'Well, Henry, what do you think of it?' and Henry replied, 'Let 'em go it; they can't hurt me none.' "

Some forces against change. We have to reckon on certain influences in opposition to change. Those whose incomes may suffer will oppose.[1] Resistance may be expected, also, from those who represent institutions affected by the change, whether these are railways, colleges, or churches, unless the change be asked for by themselves. Institutions almost invariably grow conservative: even a socialist party obeys the tendency. Those who exercise authority, from emperors and senates to athletic councils and committees of college faculties, favor change only in the direction of placing more power in their own hands. Desiring efficiency, and perhaps unconsciously desiring power, they dislike all change in the direction of democracy. Moreover, there is a strong tendency to resist changes that affect one's routine and habits; for change compels one to take thought. A manufacturer of much experience with workingmen tells me that they will resist changes of method which actually lighten their labor and increase their safety.

In the powerful speech made by Elihu Root in the New York Constitutional Convention, on August 30, 1915, in favor of the "short ballot," he dwelt upon the many evidences of popular demand for the measure, in spite of which certain office holders were sure the people were opposed. He continued:

"My friend, Mr. Brackett, sees nothing wrong about [the government of the State]. He has been fifteen years in the Senate. . . . Why should he see anything wrong? My friend, Mr. Greene, is comfortably settled in the Excise Department, and he sees nothing wrong.

"There never was a reform in administration in this world which

[1] See, below, the quotation from Bryce, under "Respect for Audiences"

did not have to make its way against the strong feeling of good, honest men, concerned in existing methods of administration, and who saw nothing wrong. It is no impeachment of a man's honesty, his integrity, that he thinks the methods that he is familiar with and in which he is engaged, are all right. But you cannot make any improvement in this world without overriding the satisfaction that men have in things as they are, and of which they are a contented and successful part."

Crowds are conservative. We here take the term crowds broadly, not limiting it merely to bodies of people together at one spot, but including homogeneous communities, states, or peoples. This is the sense in which Le Bon uses the word. We are prepared by what he says of the slowness of crowds in receiving new ideas, for this statement.[1]

"It is difficult to understand history, and popular revolutions in particular, if one does not take into account the profoundly conservative instincts of crowds. They may be desirous, it is true, of changing the names of their institutions, . . . but the essence of these institutions is too much the expression of the hereditary needs of the race for them not invariably to abide by it."

Such groups as student bodies are conservative. There is a "vast inertia" in the mass of men who make up the electorate of a state. They must always be behind the thinkers of the age. A leader, we have been told by George William Curtis, "must not be too far ahead of his age; but up with his age and ahead of it only just so far as to be able to lead its march." It is a truism, well expressed in Lowell's *Present Crisis,* that humanity has often crucified and burned those too far in the lead, and then has built monuments to them when the race has caught up.

But we should not overlook the fact that the masses do move forward, and that it may be splendidly worth

[1] *The Crowd,* p. 42.

while to take a position far in advance; or, dropping the figure, to work for changes that may be expected only in the distant future. The fact that the mass of men change but slowly makes prolonged agitation necessary. Wendell Phillips spoke out of experience when he said in his Phi Beta Kappa address:

"As Emerson says, 'What the tender and poetic youth dreams to-day, and conjures up in inarticulate speech, is to-morrow the vociferated result of public opinion, and the day after is the charter of nations.' Lieber said, in 1870, 'Bismarck proclaims to-day in the Diet the very principles for which we were hunted and exiled fifty years ago.' Submit to risk your daily bread, expect social ostracism, count on a mob now and then, 'be in earnest, don't equivocate, don't excuse, don't retreat a single inch,' and you will finally be heard. No matter how long and weary the waiting, at last,—

"'Ever the truth comes uppermost,
And ever is justice done.
For humanity sweeps onward:
Where to-day the martyr stands,
On the morrow crouches Judas
With the silver in his hands.'"

Not all attempts at reform arouse mob violence, but all do provoke some degree of resistance and resentment. The main point for us here is that a very great degree of change cannot be hoped for at once, that radical change demands a campaign, which may require months and may run into many years. After the campaign for civil service reform had been on for twenty years, a stump speaker could safely refer to it as "snivel service reform." Woman's suffrage was an organized movement in the first half of the last century, and prohibition in the seventies; yet until within five years in most parts of the country they have been freely ridiculed. Many a reform must wait for a new generation to arise.

Further considerations in judging conservatism. The speaker may well ask himself, Is this audience accustomed to considering new ideas, and therefore less distrustful of them, simply because they are new? Are my hearers property owners, with established businesses, and therefore interested in preserving the *status quo?* Is my audience composed of elderly people, who have lived long enough to see many panaceas fail, and have, therefore, grown weary of new proposals? It would be rash, however, to suppose that all old men are conservative and all young men radical. A young conservative is fiercer in his fighting for the old way than an old conservative, who is less alarmed about the probability of change. But no doubt, in general, age increases hesitancy to take up new ideas and ways, and decreases ability to do so.

An economist of reputation, about forty years of age, tells me that as a student he was strongly conservative, but finds himself growing more radical every year. He declares that economists as a group are radical. He quotes a distinguished economist past middle life who declares he is growing radical year by year, but finds historians still more radical. These men, students of the past as well as of the present, realize that history is not static, but a process of change and evolution. They are not like a freshman who, finding a custom, established last year, in vogue in his college, thinks it a hoary tradition. They realize well that the impossibilities of fifty years ago are the commonplaces of to-day, and they are not unduly awed by the wisdom of the past. Their minds are therefore open to proposed improvements, though they demand good evidence. One such man has described himself as a "conservative radical." Lawyers and ecclesiastics, on the contrary, trained to accept the authority of the past, are likely to be conservative. The principles illustrated in this paragraph should prove suggestive to the speaker in "sizing up" a situation.

The newer parts of the country may be expected, in general, to be less influenced by conventional ideas, customs and precedents. In New England and in the South are more of those influential families whose pride is in

the past and who hold that the fact that things have been so is an excellent reason why they should remain so.

A magazine story describes a mental state that cannot safely be ignored in many quiet old towns, where the innovator will be calmly pushed aside: Miss Winifred Atwood's bird bath, an artistic antique bit of Florentine marble, stands on the edge of the new golf links, and in danger. But

"before the golf club was started there was no need of a fence between their house and that portion rented from them. Afterward no fence was erected, because there had never been a fence there—which is always an unanswerable argument in our town."

And it will be found just as unanswerable in opposition to fences proposed against moral or other dangers in that town.

But one must not reckon too much on sectional characteristics, except with reference to particular questions. While the West seems to be particularly friendly to political innovations, it is far more orthodox in religion than New England. Much depends in any section, also, upon the quality of its leadership. New Jersey under the leadership of Governor Wilson seemed a very different State from the New Jersey of two years before.

Conservative or radical concerning the particular proposition? Men may be conservative toward some propositions and liberal toward others. Is your audience well accustomed to hearing discussions of municipal reform, or will your plan for a stringent building code seem a startling innovation? Are commission government and short ballots quite foreign to their experience, or are these systems in force in neighboring communities? Are you to address a body of reformers, or a body composed of those inclined to think the effect of a measure upon profits more important than its effect upon tenement dwellers? Are you arguing for strict enforcement of liquor laws before a body whose creed is, "Business is business," and are fearful that a "dry" town means a falling off in trade? Is the body before whom you are

urging a county tuberculosis hospital composed chiefly of tax-payers? If so, what motive is stronger with them than low taxes? Are you discussing a labor problem before socialists or men who, like most business men and farmers, resent interference with the individual's conduct of his own affairs? Are you discussing the Indian question before Eastern people who are impressed with the wrongs of the "noble red man," or before Western people who incline to the view that "the only good Indian is a dead Indian"? Are you trying to secure acceptance for the results of modern Biblical criticism from an audience hostile to the "higher criticism," or from one that likes to think itself advanced?

Overcoming conservatism. Since men are often repelled by new ideas simply because they are new, and may even have a fear of unfamiliar courses,[1] we do well to *emphasize the familiar rather than the unfamiliar aspect* of our proposal. It should be described in familiar terms, illustrated with familiar experiences, identified with familiar actions and ideas, and supported by familiar authorities and proverbs. Stress should be laid upon the common ground. Since men are much under the influence of names, conventions and forms of institutions, we should not ask for changes in these beyond what is necessary. Augustus changed the government of Rome into a monarchy, but preserved so far as possible the forms of the old Republic. The same officials and official bodies remained, but with different powers. So long as the Senate met and styles in togas were unchanged, there were many unable to see how the liberties of Rome were passing. Very important, also, in overcoming reluctance to change, is giving one's hearers a vivid imaginative conception of the methods and situation one proposes

[1] Cf. McDougall, *Social Psychology*, p. 54.

to bring about; for this aids in removing the feeling of unfamiliarity.

We have already noted the truth that we should not expect men to change their opinions rapidly. We must give time and opportunity to grow accustomed to a new proposition, for the natural distrust to wear away and for the ideas to be assimilated. Benjamin Franklin, a master molder of public opinion, used to begin, not by calling a meeting of the citizens of Philadelphia and asking them to accept his proposal at once, but by accustoming the public mind to his plans by prolonged newspaper discussion before calling his meeting. Making ideas familiar by repetition is highly important to the art of "publicity." Advertisers have a maxim, "Repetition is reputation." And, as Mr. Dooley says, "I 'll belave anything at all, if you 'll only tell it to me often enough."

It is sometimes wise to begin with mild suggestions and gradually develop them; again, one may do better to set forth the proposal in its most startling form, and then, when excited opposition has grown up, to relieve anxiety by showing various modifications and limitations which make the proposal less radical than it seemed. One might guess that Mr. Roosevelt is not a stranger to this method. It is a good way of winning attention; but it may cause misunderstanding and misrepresentations, which, when emphasized by opponents, are hard to eradicate from the popular mind. The method may also gain for one the reputation of being "unsafe."

Which is the better salesmanship: To advertise a car for $950, and then add extras bringing the price for a well fitted car up to $1200; or to fix the price at $1400 and then show how this might be cut down to $1200 by omitting certain features? Which is the better politics: To demand a sweeping tariff reduction and accept a moderate measure; or to ask for a little and work for more when

the public is accustomed to the idea; or to demand precisely what you want and stand by the demand?

The power of facts. We should never forget, in this connection or any other, the power of plain facts. One hard fact, so presented that it is seen to be important, may outweigh all logic and all rhetoric. The facts should be so presented that they do not unnecessarily antagonize by convicting the audience of ignorance. The facts may show that the situation upon which the audience has based its opinion has radically changed; as when one, in arguing for restriction of immigration, shows that the character of our immigration has changed. Or a new statement of familiar facts may, by its imposing array, break down opposition. So the advocate of "votes for women" places before her opposing sisters instance after instance of the unfairness of man-made laws.

Speakers are tempted to present doubtful facts, or facts which only the most partizan mind can accept; as when a prohibition speaker attempts to declare precisely how many children have died and how many men have become criminals because of strong drink. Such statements may deceive the uncritical, but not the thoughtful. The power of facts to overcome doubt, opposition and conservatism rests upon their acceptance as beyond question.

Precedent. The conservatives are much influenced by the fact that the same thing, or nearly the same thing, has been done before, that what may have seemed a radical change is after all proved by experience. To most Americans the proposition that our courts should be deprived of the power to declare legislation unconstitutional is startling; but at least a hearing can be won by pointing out that in most of the countries of the world, this power is not given to the courts. Where you

will find one to welcome a plan because it is untried, and therefore an attractive venture, you will find twenty, and those twenty of the influential, "safe and sane," members of the audience, who are uneasy and inattentive until they learn that the method has been in successful operation in some community. The character of that community counts for much. If it is similar to our own, as another American state of equal rank, the precedent will be effective. The average man is much less influenced by the fact that New Zealand has an old age pension system than that England and Germany have such systems. Prestige counts. The thoughtful man will also demand that conditions in any community cited as a precedent be similar to those in his own community, as affecting the matter in hand.

It is most effective to show that we ourselves have been doing all the time practically what is proposed, or did so at one time. The advocates of the "popular review of judicial decisions," tried to relieve the burden of radical change by arguing that this is only another way of amending constitutions. Socialistic propaganda is much aided, and the term *socialism* is gradually being relieved of its opprobrium, as we come to realize that our schools, post-offices and hospitals are socialistic. Municipal ownership of street railways is not so shocking when we consider our city-owned water and lighting systems; and we view government regulation of corporate industries with less alarm as we think of the work of the Interstate Commerce Commission.

Precedent may be connected with the motive of emulation, when we recite how another person, town or country is in advance of us. A suffrage advocate declares: "We are behind Norway, Sweden, Austria, China, Iceland. In fact, women in every other country of the

globe have more political power than do those of our own Empire State." One feels that this is a very important statement, very humiliating, if true.

This reminds us that citing precedent is a method of argument much open to rebuttal, not only on the ground of failure to show similarity of conditions, but of failure to state true facts. Even the honest speaker is peculiarly tempted to misstate facts in such sweeping generalizations as that just quoted. The dishonest speaker finds precedent an effective means of deception. Just as promoters of dubious companies tell glowing stories of the great profits of similar companies and of gold mines right beside the promoters' properties; so one arguing for a minimum wage law cites the examples of Australia and England. But an opponent points out that industrial conditions in those countries make the precedents invalid, or that the law advocated differs materially from those cited. It is worth the while of any speaker to study the methods of refuting the fallacies arising from precedent and analogy, and these will be found well treated in texts on argumentation.

Precedent, prestige and authority may operate as suggestions which influence us without deliberation on our part. I am speaking of them here as they are consciously taken into account; e.g., Germany, a country which has carried governmental efficiency to a high point, has adopted old age pensions; therefore the system is worthy consideration.

The sudden growth of prohibition sentiment in the last five years would make an interesting study in persuasion. I believe it would be found that these elements have been important: First, the impression made upon children in the schools by the teaching of the evils of alcohol,—children who are now coming into power: second, the establishing of certain scientific facts in regard to drink; and third, action on the part of great corporations with regard to the habits of their employees, and the measures of European governments since the war began. With every gain in "dry" territory in the United States, also, the average man, who not long ago laughed

at the movement and perhaps drinks a bit himself, grows more impressed and more ready to give the matter serious attention. That is, we have to consider the element of time, of facts, and of prestige.

Authority. In our conservative phase, we are much relieved by learning that a given proposal has the indorsement of those whom we respect as authorities. Who is there among us who does not accept some book or some man, father, teacher, preacher or specialist, as authority almost beyond question, if not upon all subjects, at least upon some? Most of our opinions are based upon little else than authority, though we may have forgotten what authority. Men will have authority in one form or another. Those of scientific habit of thought are less under the influence of authority than others; but no man can "prove all things." Many things we must accept from those whose business it is to know. Many of our facts we must receive and give out on authority. We should be chary of accepting mere opinions, but must in practice accept them at times; and we often have to accept conclusions which are compounded of observed facts and skilful deduction, as when a statistician works out from census statistics conclusions concerning the divorce problem.

The use of authorities is more a matter of persuasion than of logic; and since authorities are rarely well used by young speakers, I shall treat the topic at some length. Those who wish to pursue the psychological phase of this subject will find discussions in McDougall's *Social Psychology* and Ross's work of the same title. (See their indexes under Prestige.) They treat the subject, however, as a matter of suggestion.

Persuasive use of authorities. The primary requisite is, of course, that your authority be accepted as such by your audience. There is some effect from the quotation of even an unknown man's opinion. At least one other man has believed as the speaker believes. If the opinion

comes with a touch of literary style, its value is increased. It is told that DeWitt Talmage, whose sermons were printed weekly in papers throughout the country for many years, directed his assistants to look up each week two or three pat literary quotations to enforce the central thought of his sermon. We have an habitual deference toward quoted authorities, especially when they are cited from print. I once knew a woman who believed all she read in newspapers. Few more intelligent people completely outgrow the superstitious awe of book covers. To be of full effect, however, and to withstand the attacks of opponents, your authorities should meet certain tests, though it will be clear that not every authority used need meet all the tests that follow. Too many speakers simply hurl a name or quotation at an audience, regardless of value or of pertinence.

1. Is your authority known to the audience? In a debate on woman's suffrage both sides quoted repeatedly from this and that person regarding Colorado's experience; but as the persons named were unknown to us, the quotations were of little effect. Paraphrasing the old couplet, If your authority be not authority to me, what care I how authoritative he be? The names of Edison and Burbank will go further with general audiences than those of many greater scientists.

2. Is your authority known to the audience as authority on the question under argument? The opinions of some men will be of weight upon almost any problem. The unthinking will accept them without question; while the thoughtful will hold that men of such poise, wisdom and impartiality will not be likely to utter an opinion except upon good ground. Yet we must recognize that while a justice of the Supreme Court of the United

States is a weighty authority upon a question of law, upon an economic, social, or political question his judgment is not necessarily of importance.

3. What is the emotional attitude of your audience toward your authority? The fact that a man is of a certain school of thought, or party, or church may create prejudice against him. In spite of his wonderful opportunities for observation, there are audiences who would accept Mr. Roosevelt as authority on scarcely any question.

4. Does your authority, though lacking popular reputation, hold a position which gives him authority in the public mind? Walter F. Willcox needs no introduction to some audiences as a statistician of great ability and rare impartiality; other audiences would accept him when told that he was chief statistician of the Twelfth Census. Some would be favorably impressed when told that he is Professor of Statistics in Cornell University; while others would reject his authority on the ground that all professors are mere theorists.

5. Has your authority had exceptional advantages for learning the truth? In the debate above referred to, some weight was attached to statements by the governors of states in which woman's suffrage has been tried. Is the physician called as an insanity expert one who has had exceptional experience, as in an insane asylum? The fact that a man is a lawyer, an engineer, an agriculturist, does not make him authority on all the problems of his profession. What special advantages has he had? If you wish to quote an authority on Chinese affairs, it is worth while to state the facts which give him authority; e.g., "President Goodnow of Johns Hopkins University, who has been legal adviser to President

Yuan Shi-Kai,''—a position which marks him as a man of recognized judgment and of exceptional opportunities for observation.

There are some things the man on the field can know better than any student of the event; but it does not follow that the soldier who fought at Gettysburg, or even the commander of a brigade, can write a more accurate description than a historian born since the event. It is well recognized that no man can write an authoritative history of his own times; he can only furnish the raw material which later historians can use in forming unbiased judgments. Still this is not true in the popular mind, and one should hesitate to quote, let us say, a recent historian against General Lee. If this be necessary, one should explain the historian's advantages.

6. Is your authority speaking an unbiased judgment? If he speaks as a partizan, an advocate, or from self-interest or prejudice, we discount his utterance; for we assume that, though he may be capable and honest, he cannot ''see straight,'' even on a matter of pure fact. Evidence for the side he favors looks very important to him, and evidence against his side seems unworthy attention. Do not quote, therefore, the opinion of a shipbuilder on shipping subsidies, or that of either the president of a temperance union or the owner of a brewery on prohibition.[1]

When feasible, quote the words of men known as impartial investigators. Often one can draw from government documents and other standard reports, such as the *Report of the Industrial Commission*, census reports, or the *Statesman's Yearbook*. These works will generally be accepted as to facts, not necessarily as to opinions. There are other works that have general acceptance, such

[1] Cf. Foster, *Argumentation and Debating*, p. 64.

as Bryce's *American Commonwealth,* which will be taken, not as final, but as weighty authority, containing the observations of a well-informed, fair-minded, keen and sympathetic foreign observer.

The nature of the question at issue is important. Any reputable scientist or historian will be accepted as to established facts, but not necessarily as to disputed facts and opinions. Woodrow Wilson has written of Macaulay as an historian:[1]

"Macaulay the Whig, subtly turning narrative into argument, and making history the vindication of a party. The mighty narrative is a great engine of proof. It is not told for its own sake. It is evidence summed up in order to justify a judgment. We detect the tone of the advocate, and though if we are just we must deem him honest, we cannot deem him safe."

Very effective at times is a statement from one who naturally inclines to the opposition. Mr. Roosevelt began an article in 1912: "The Chicago *Evening Post* and the Indianapolis *Star* were originally Taft papers. They believed that the voters ought to choose Mr. Taft over me in the primaries." He then proceeded to tell how these papers charged dishonesty against the Republican National Committee in securing his defeat in the Republican national convention of that year. The presumption was that these papers had made these charges only upon strong evidence. Reform of court procedure would not be much advanced by citing in its favor men who are continually finding fault, in a radical spirit, with whatever is; but when such well-known conservative lawyers as Ex-President Taft, Elihu Root and Alton B. Parker unite in denouncing the present procedure, we feel that there must be great justification.

[1] *Mere Literature and Other Essays,* p. 168.

7. Has the authority been given credence by opponents? This is not meant to imply that any authority used by an opponent must thereafter be accepted by them; but if they have put much stress upon an authority, they at least have difficulty in rejecting him, when cited by others. In the Cooper Union speech Lincoln made good use of Douglas's authority.

8. When and where did your authority express himself? At what period of his life? Before or after investigation and experience? Woodrow Wilson the governor of New Jersey begged leave to withdraw the opinion of Woodrow Wilson the Princeton scholar, upon direct primaries. Was the scientist you quote expressing a deliberate judgment, or giving rein to his fancy, or speaking facetiously, as Dr. Osler spoke when he caused so much mistaken agitation by declaring that men should be chloroformed at sixty? Was the statement made in a political campaign, or after the dust had settled? In the midst of conflict, or with historical perspective? Usually the deliberately made statement has the greater weight; but in some instances greater significance attaches to statements made before time for forgetfulness or deliberate falsification has elapsed.

9. In what manner did the alleged authority express himself? In a speech? If so, formal or informal? In a newspaper article or interview? In a carefully edited review? Or in a serious volume? Book covers do not change lies into truth, or fallacies into logic; but we are certainly the more impressed by a statement the more careful its preparation and the more permanent its form.

10. [1] "Is too great reliance placed on one authority? Writers and speakers seldom address a group of people

[1] Foster's *Argumentation and Debating*, p. 67.

who are willing to accept the testimony of any one man as final. . . . The concurrent testimony of two or more authorities to the same essentials, where there has been apparently no opportunity or motive for previous agreement, strengthens the probability of truth. . . . An example may be taken from an address by Dr. Dudley A. Sargent before the New England Association of Colleges and Preparatory Schools:

"'Criminals, dullards, the feeble-minded, and the insane as a class are considerably below the average normal individual in physique, as shown by height and weight. . . . In the year 1893, Dr. William T. Porter examined some thirty thousand children who were in the public schools of St. Louis. He found that, among pupils of the same age, the average height and weight of those who were of the higher grades was greater than that of those who were in the lower grades. . . . This announcement called forth considerable criticism at the time. . . . It may be of interest, therefore, to note that Dr. Porter's conclusions have since been confirmed by the observations made by Dr. Hastings in Omaha, Nebraska, Dr. Byer in Cambridge, Dr. Christopher in Chicago, and by Dr. Leharzig in St. Petersburg, Russia. In the face of such a body of concurrent statistics from different parts of this country and Europe, no one can doubt for a moment the natural relationship between a vigorous brain and a vigorous body.'"

A scientist supports his statements with a long list of authorities, quoted at length. The reader may skip all he does not care to read. But in public speech, while all I have quoted from President Foster is sound, we must beware of boring our hearers who cannot so readily escape. You will notice that audiences rarely listen well to long extracts, unless the reading is very good indeed. Choose out the best of your possible authorities, and make your quotations as brief and as much to the point as is practicable, having due regard for the other requirements for the good use of authorities.

11. Is your use of authority explicit? In the first place, it is usually well to state who your authority is and where the statement used is to be found, unless this is obviously unnecessary, as in the case of familiar quota-

tions from Shakespeare or the Bible. Foster [1] properly condemns such phrases as these:

> Statistics gathered with great care show—
> Many proper men agree—
> Competent authorities say—
> We could give hundreds of cases to show—

"It is a bare assertion to say that the number of establishments maintaining the ten-hour day is increasing. To say that you have the statement on 'good authority' is no better. To say that you depend for authority on the words of Carroll D. Wright is one step in advance. Still the reference is not sufficiently definite. It would be better to say: 'Carroll D. Wright, formerly United States Commissioner of Labor, says, in the introduction to his annual report for 1904, that the number of establishments maintaining the ten-hour day is increasing.'"

In the second place, it is better practice to quote the words of your authority, when this is feasible, than to give a paraphrase. Paraphrases give opportunity for some of the worst trickery of debaters, in the way of garbling and distorting the statements of authorities. It is frequently profitable to demand or to look up the originals of an opponent's paraphrases. Whoever paraphrases the statements of others, *under circumstances in which he may be tempted to distort,* lays himself open to the suspicion of thoughtful men. Even the most honest of debaters will color such restatements with their own prejudices. There are, of course, times when strictness is unnecessary; but at best the paraphraser makes himself the authority, and he should be confident that he will be accepted in that rôle.

You will note in the quotation from Dr. Sargent above, that the speaker in citing the findings of Dr. Porter does not give his words, or state where they may be found; and that in giving supporting

[1] *Argumentation and Debating,* p. 59.

testimony of other investigators he merely declares their findings were in harmony with Dr. Porter's. Dr. Sargent is speaking before a body little likely to question his statements of fact. The point under discussion is definite and not liable to be colored by prejudice. Furthermore, there may have been those present or among the probable readers of the paper on its publication, who would challenge any misstatement. There are times when a statement made in public acquires a certain validity from the fact that its author would hardly risk the exposure of misstatements. Nevertheless, I believe that, even in this case, more explicit reference to the authorities would have been wise.

In some college debates upon "the popular review of judicial decisions," speakers persistently rattled off lists of cases which they declared illustrated how the courts refuse, or are unable, under the "due process clause" of the Constitution, to do justice to workingmen. No statements of the facts of the cases, and not even citations from the opinions, were made. Such use of authority should influence only the simplest; and its effect should certainly be destroyed for all by a simple challenge.

Let me here register a protest against the practice of young debaters of waving aloft a letter and shouting, "I hold in my hand a letter from the Honorable Silas Bunk, Member of Congress from Bunkum, and he says the tariff is a tax!" Not the least of the objections to this practice is the nuisance these debaters commit in deluging men of prominence with requests for opinions on all sorts of questions. They frequently ask for matter that would cost days of preparation. They usually get the vaguest of replies, of extremely little value.

This same sort of a debater often holds up a ponderous tome, makes a loose statement in regard to its contents, and then stalks across and slams it down on the table of his opponents with a challenge to refute his statements,—a little task which would require some hours of reading. In a recent debate the members of one team simply carried great books under their arms, without opening them or making a single definite reference to their contents. This would seem to be carrying the game of "bluff" to its logical extreme.

12. Are you citing authority to support what needs support? The fact that one has a good citation should not lead him to use it where no support is needed, or where there is ample support of a stronger sort.

The above are the more important considerations which affect the use of authorities. If one says that it is im-

possible to support the use of authorities with such care as is indicated, the answer is that the degree of care depends upon the circumstances of each case; but that in no case is there any use of citing authorities in such a way that they will not be accepted. But frequently, after all, an authority may be cited effectually in a very simple way. When you say, "General Grant states in his *Memoirs* at page 503—" you have said all that can be said; not that Grant is always final authority, but that nothing further would add weight to your citation.

Attacking authorities. We should not be unduly awed by authorities when they are cited against us. There are some which before some audiences it is useless to attack. Before most audiences the authority of the Bible is final; but Scripture has often been answered with Scripture. Very often we can show that a quotation taken from unimpeachable authority does not mean, taken with its context or under the circumstances of its utterance, what it has been made to mean; or we may be able to show that the one quoted later changed his mind.

If one is sure of his ground, he may attempt to refute the opinion of almost any authority. This one should do modestly, but without apology, setting forth facts and arguments which do overcome the great man's opinion. After all, authorities are rarely infallible, and the most firmly held opinions of the greatest thinkers are toppled over. The science and philosophy of yesterday are the exploded theories of to-day, and the superstitions of to-morrow. Darwin no longer has the last word on evolution. One should not let himself be clubbed into submission with great names. If Shakespeare is hurled at him, he may point out that Shakespeare spoke in many characters, and that it is impossible, in most cases, to determine what the playwright really believed. If the

great name be Washington, one may express his respect for the Father of his Country, and yet apply certain tests; as, Did Washington, in uttering the words quoted, have in mind just such a situation as we face? One may venture, with care, to ask why Washington should be assumed to have had a wisdom equal to guiding us in all respects to-day, a wisdom he would not have claimed for a moment. Why should it be thought that Monroe, or John Quincy Adams, should guide us in dealing with Mexico?

We must, however, take cognizance of the danger from laying ourselves open to the sneer, "He thinks he knows more than Washington!" In one short speech the task of overcoming a great name may be too difficult to attempt. Frequently it is best to ignore an authority which has great influence, rather than to emphasize its importance by futile attack. Prove your case otherwise; or hurl greater authority, or a large number of good authorities, at your opponent's position.

There are not many who would venture so far as did Webster, in the following incident, which illustrates the importance of the reputation of the speaker who defies authority: [1]

"In the celebrated *Smith Will* trial, his antagonist, Mr. Choate, quoted a decision of Lord Chancellor Camden. In his reply, Webster argued against its validity as though it were a proposition laid down by Mr. Choate. 'But it is not mine, it is Lord Camden's,' was the instant retort. Webster paused for half a minute, and then, with his eye fixed on the presiding judge, he replied: 'Lord Camden was a great judge; he is respected by every American, for he was on our side in the Revolution; but, may it please your honor, I differ from Lord Camden.' There was hardly a lawyer in the United States who could have made such a statement without exposing himself to ridicule; but it did not seem at all ridiculous, when the 'I' stood for Daniel Webster."

The following from Lincoln, in discussing the Dred Scott Decision by the Supreme Court, is at once an instance of a bold facing of an imposing authority, and, as Foster points out, a statement of how such an authority may be tested. If memory serves, both

[1] Whipple, *Webster as a Master of English Style.*

Bryan and Roosevelt have used this passage to support them in questioning decisions of this court.

"Judicial decisions are of greater or less authority as precedents according to circumstances. That this should be so accords both with common sense and the customary understanding of the legal profession.

"If this important decision had been made by the unanimous concurrence of the judges, and without any apparent partizan bias, and in accordance with legal public expectation and with the steady practice of the departments throughout our history, and had been in no part based on assumed historical facts, which are not really true; or, if wanting in some of these, it had been before the court more than once and had there been affirmed and reaffirmed through a course of years, it might then be, perhaps would be, factious, nay even revolutionary, not to acquiesce in it as a precedent.

"But when, as is true, we find it wanting in all these claims to the public confidence, it is not factious, it is not even disrespectful, to treat it as not having yet quite established a settled doctrine for the country."

Lincoln, of course, substantiated and amplified the assertions of this compact passage. This necessity of opposing a decision of the Supreme Court was a serious burden upon Lincoln, throughout his debates with Douglas, and again and again he defends himself. In his debate at Quincy he says:

"We do not propose that when Dred Scott has been decided to be a slave by the court, we, as a mob, will decide him to be free. . . . We propose so resisting as to have the decision reversed if we can, and a new judicial rule established upon this subject."

At Galesburgh, he cites authorities that Douglas is bound to respect as a Democrat:

"Jefferson said that 'Judges are as honest as other men, and not more so.' And he said, substantially, 'that whenever a free people should give up in absolute submission to any department of government, retaining for themselves no appeal from it, their liberties were gone.'"

At Ottawa Lincoln not only cited famous Democrats, but made Douglas himself furnish a precedent:

"This man sticks to a decision . . . not because he says it is right in itself . . . but because it has been *decided by the court;* and . . . a decision of the court is to him a 'Thus saith the Lord.' . . . It is nothing that I point out to him that his great prototype, General Jackson, did not believe in the binding force of decisions. It is nothing that Jefferson did not so believe. . . . I will tell him, though, that he now claims to stand on the Cincinnati platform, which affirms that Congress cannot charter a national bank, in the teeth of that old standing decision that Congress can charter a bank. And I remind him of another piece of history on the question of respect for judicial decisions, and it is a piece of Illinois history, belonging to a time when a large party to which Judge Douglas belonged were displeased with a decision of the Supreme Court of Illinois. . . . I know that Judge Douglas will not deny that he

was then in favor of overslaughing that decision by the mode of adding five new judges, so as to vote down the four old ones. Not only so, but it ended in the Judge's sitting down on the very bench as one of the five new judges to break down the four old ones. It was in this way precisely that he got his title of judge. Now, when the Judge tells me that men appointed conditionally to sit as members of a court will have to be catechized beforehand upon some subject, I say, 'You know, Judge, you have tried it!'"

Intercollegiate debaters have an overworked trick of quoting as authority the president or other prominent faculty member of the institution their opponents represent, with an air which seems to say, "You cannot go back on that!" The shallow trick was neatly exposed by a Pennsylvania debater in a contest with a Cornell team. The Cornell debaters had quoted with gusto several times Dean William Draper Lewis of the College of Law in the University of Pennsylvania, in favor of the popular review of judicial decisions. The Pennsylvania leader finally replied: "We have great respect for Dean Lewis and for his opinions on questions of law; but we do not feel bound to accept his authority as final on any question whatever. 'If this be treason, make the most of it!'"

When confronted with authorities not very imposing in the eyes of your audience, the case is less difficult. They may be ignored at times. The problem is to judge whether they have made impression enough to be worth your time, or the risk of giving them importance through an attack. The methods of attack in general should be apparent enough from the questions above.

If some man is put forward as authority who is not well known and whose claim to be an authority is not well supported, the simple question, Who is this Smith? may suffice to destroy the effect of his statements; or one may proceed at once to show how little grounds there are for making Smith an authority. Unless you know his pretensions are flimsy, however, you run the risk of an effective rejoinder in his support, and your question will have emphasized his importance.

The question of prejudice should be especially noticed. The intimation that an authority is biased is so destructive to his influence, that the charge is often made with-

out good reason. But the fact that the charge of bias is made unscrupulously should not deter us in a clear case from questioning an authority on this ground. If Macaulay were quoted on a question of English history, a question disputed by Whigs and Tories, it would be fair to use the statement quoted above from President Wilson in regard to Macaulay's Whig bias. On partizan questions any politician's statements are open to attack.

What means of overcoming authority have been used in the following:

"A letter from 'H. L.' in your columns on April 20 quotes a statement from a few English physicians as to the benefits of alcoholic liquors both as medicine and as beverage. This statement is said by H. L. to have appeared in the *Lancet* 'recently.' The fact is it appeared in the *Lancet* some years ago. It was prepared by an agent of the liquor traffic in England and signed by only sixteen physicians out of the thousands of physicians of that country. Upon investigation it was found that about half of the signers were men who owned brewery or distillery stock. That such a statement was deemed necessary was due to the outspoken utterances against alcoholic liquors of such men as Sir Frederick Treves, surgeon to the King; Sir Thomas Barlow, physician to the King; Sir Victor Horsley, England's greatest neurological surgeon; Sir A. Pearce Gould of the Middlesex Hospital, Sir James Barr, dean of the Medical School of Liverpool University; Prof. Sims Woodhead of Cambridge University Medical School, and others of like standing."

Authoritativeness of the speaker. Not only will citations from others have an influence in securing fair-minded attention from an audience, but also the attitude, reputation and characteristics of the speaker himself. He, after all, is usually the principal authority for the occasion. Nothing helps a speaker more than the feeling upon the part of his hearers that he is sound and trustworthy.

We like to know, first, that our speaker is well fitted to treat his subject, that he knows what he is talking about. We are especially pleased if his investigation and his experiences give him special fitness. We like to hear an engineer who has had a part in building the

Panama Canal tell of its construction. At times it is desirable that the audience be told of a speaker's special fitness. The speaker may do this himself, with entire frankness and without either boasting or self-depreciation. Sometimes the facts may be brought out indirectly, as in the narrative portion of an address, where a single pronoun may suffice to let the audience know the speaker witnessed the events he describes; as, "Our party was stationed at this point." Frequently a discreet chairman will make the statement which, without puffery, adds to the speaker's prestige.

In most cases the fact that one comes forward to speak should be sufficient announcement of his preparation. Happy is the speaker who has established a reputation for fulfilling the just expectations of his audience in this respect. Student speakers in a class in public speaking usually need no announcement. There are, however, instances in which such speakers do well to let their hearers know of their special opportunities for information. A student speaking on labor problems may properly refer to his experiences as laborer, foreman, or employer. Or, one speaking on a Southern question would gain in authority by such an allusion as, "Down in my home state of Alabama."

Extravagance of statement. In the second place, a speaker is much assisted by a reputation for sound judgment. This reputation is gained by emotional poise, good logic and wise conclusions. Such a reputation is weakened by the habit of rash and exaggerated statement. "That terrible sanity of the average man is always watching you," says Barrett Wendell.[1] If you recklessly overstate your claims, all your statements will be mistrusted. Habitual exaggeration on your part will lead to habitual discounting by your hearers. Claims that "votes for women" will cure all the ills of the body politic have hurt rather than helped the suffrage propaganda.

1 *English Composition*, p. 271.

I have rarely heard a speech on either side of this subject which did not drive me into opposition by its extravagance. "When we women get the ballot, we shall make impossible all these dreadful inequalities of wages," says one. "When women go to the polls homes will become a thing of the past," says an opponent. And the unexcitable citizen, rejecting all this exaggeration and losing sight of the importance of the problem, says, "Dear, dear! is n't it awful? Let 'em vote if they are sure they want to. Well, how 's business?"

The effect of exaggeration in argument was well illustrated when a student in a speech on Sulzer's Impeachment, in the fall of 1913, lauded the former governor of New York to the skies and described his enemies as monsters of iniquity. A classmate asked to comment on the speech, said, "It was a good speech, but I was not in the least *convinced*." Was it, then, a good speech?

Condemnation of smoking before boys (whose fathers may be smokers) in terms which put it on a par with drunkenness, is not effective. Teachers who treat bad usage in English as if it were a sin, drive pupils to despise all care in expression. Reasonableness of attitude may not produce talk that sounds so strong, but it accomplishes more than exaggeration.

Extravagance of statement repels especially the constitutionally conservative, increasing their natural suspicion of new proposals. It also repels the trained thinkers, who are accustomed to looking carefully to the support of assertions. The exaggerator thus loses many of those in the neutral division of his audience. Upon those mildly in opposition the effect of exaggeration is often to drive them into more active opposition. Do not present your plan or remedy, before thinking people, in terms that sound like the advertisement of a patent medicine, guaranteed to cure absolutely every ill that flesh is heir to. The weary old world is unable to believe in such panaceas.

Exaggerated statements are specially open to misunderstanding. Statements that may have been accepted as justifiable in the heat of debate, appear in a different light in the morning paper, or when quoted on

the street. Misunderstood and misquoted, they may travel far and win for their author the reputation of being unsafe. And once he becomes known as an extremist, a man not to be trusted, while he may draw crowds and win applause, he will not find open to him the ears of the earnest seekers after truth, the honest, moderate progressive who brings things to pass. No doubt the agitator has his place in our scheme of society, beating on the tom-toms and calling attention to wrongs; but the Lincolns, not the Phillipses, in the end win the masses of men and carry through reforms.

The exaggerator plays into the hands of his opponents. First, because he makes it so easy for them to discredit him, by proving the untrustworthiness of his statements. *Falsus in uno, falsus in omnibus,* is a proverb audiences are quick to accept. Authorities can be used effectively against the exaggerator. The gentleman says that the cruel justice of the white man has left but few Indians in his native land; but So and So, the well known authority, in such and such a place, declares that there are more Indians in America to-day than in the days of Columbus. In the second place, the exaggerator makes wilful misrepresentation very easy.

That the danger of misrepresentation, wilful or otherwise, to which I have several times referred, is real, will be questioned by no one who has passed through any war of words. A review of the Lincoln-Douglas Debates will show how even a man so careful in his statements as Lincoln was constantly misrepresented by the wily Douglas. I have referred already to the debate at Alton.

Mrs. Phillip Snowdon, the eloquent English advocate of women's suffrage, told in a speech of reading in the same Scottish paper of a man who for stealing two overcoats in order to get food for his children was given a sentence of six months, and of another man who for criminally assaulting a little girl was fined five shillings. Before proceeding to her criticisms on man-made and man-administered law, she spoke very deliberately to this effect: "Now, mind you, it is wrong to steal overcoats. Every public speaker present

will sympathize with me when I say I do not wish to be represented as saying anything to the contrary. It is wrong to steal overcoats."

It is not possible, of course, to emphasize both sides of a truth at once, and overemphasis in vigorous statements is almost inevitable. Indeed, the preceding paragraphs, taken alone, exaggerate the evils of exaggeration. We have already noted that exaggeration has its place in handling crowds and mobs. *Positiveness* is an element in authoritativeness. If a speaker is not sure of his ground, his hearers are little likely to accept his statements or conclusions. The world listens to the man who knows; it does not follow doubting leaders. The speaker, therefore, should limit his statements with as few qualifying clauses as is consistent with truth. The way to gain the force of positiveness, however, is not to make reckless assertions, but to make sure of one's ground. Few of us would care to say with Alexander H. Stephens, "I am never wrong on a subject I have investigated"; but we should by investigation and by consulting authorities, so far as possible obey the injunction, "Be sure you are right, and then go ahead." We should obey both parts, too; that is, having made sure, we should go ahead with conviction and confidence.

Hyperbole, that is, exaggeration understood as such, is effective for arousing one's adherents, who need no arguments as to the correctness of the speaker's position, but do need enthusiasm. When the German Emperor proclaims that Germany will fight while a single German soldier has breath in his body, we understand that he is speaking the language of strong emotion, and is inciting his people to great sacrifices.

A painful degree of accuracy is not demanded of a public speaker. $1,897,689 may be spoken of as $2,000,000, or as millions, unless accuracy is important. Honesty, in public as in private speech,

depends upon the understanding of one's hearers. When Wendell Phillips shouted to an angry audience as he turned to the reporters, "Howl on; I speak to thirty millions here!" nobody took him up on the ground that he could not possibly reach the entire population through the papers. Again, inaccurate words may express essential truth better than accurate words. When a speaker says that the assassination of Lincoln plunged the country into profound grief and shocked the civilized world, we do not understand him to mean that all Americans wept and lost their appetites, and that the business of the world halted; yet the words do convey truly enough the effect of that calamity upon the calloused indifference of mankind.

"Hyperbole may assist precision, even when it falsifies fact. Said John Randolph when seeking to provoke a duel with Henry Clay, 'A hyperbole for meanness is an ellipsis for Clay.' Though false to fact it was not so to the real meaning of the speaker." [1]

As Genung says.[2] "Hyperbole is a recognition of the fact that while the observer may conceive an object vividly there is a shrinkage in the reader's apprehension of it. Its exaggeration does not mislead it; it simply allows for the shrinkage."

But as the same writer points out, hyperbole easily runs into bombast, or makes its subject ludicrous. Listen to a student of mine, speaking in dead earnest on the bribery of city officials by street railway companies: "These examples should stir your cold American blood to white heat! Red hot flames of anger should issue from your mouths as from fiery furnaces! If you are true Americans you will do something!"

The strength of understatement. We are now ready to note, what young speakers are often slow to learn, that understatement is sometimes more forceful and persuasive than overstatement. Perhaps no speaker ever had more authority than Webster. After hearing one of his short speeches a farmer said, "He did n't say much, but every word weighed a pound." One element in this weightiness is explained in the following from Marsh: [3]

"It was a maxim of Webster's, that violence of language was indicative of feebleness of thought and want of reasoning power, and it was his practice to under-

[1] Phelps and Frink, *Rhetoric*, p. 82.
[2] *Working Principles of Rhetoric*, p. 99.
[3] *Lectures on the English Language*, p. 235.

state rather than overstate the strength of his confidence in the soundness of his own arguments, and the logical necessity of his conclusions. He kept his auditor constantly in advance of him, by suggestion rather than by strong asseveration, by a calm exposition of considerations which ought to excite feeling in the heart of both speaker and hearer, not by an undignified and theatrical exhibition of passion in himself."

Do not indulge much in the exclamatory style, which is a besetting sin of some preachers. They deliver whole sermons in which the "scare mark" (!) is the only appropriate punctuation. This produces the style described as the "feeble forcible." I should be sorry to have my urging to make expression vivid take as urging this strained form of statement; though the exclamation, sparingly used, may be effective.

I heard a man who had recently seen something of the horrors of the European war. He was evidently greatly moved by his experiences, and we responded to his earnestness and to the interest of his theme; but the effect was much lessened by his constantly telling us how greatly the scenes moved him rather than telling us in simple terms *what* moved him. Another speaker upon the same theme impressed me much more. He had the skill to tell just what he had seen. This he did very interestingly, without a single expression of horror; yet the final impression was a strong disgust for modern warfare. Simple vividness was sufficient for facts that could not be exaggerated.

The following from a speech by Lowell at a dinner given him in London in 1888, is cited by Brander Matthews as "a most felicitous example of the value of adroit understatement." [1]

"I have been told often enough to remember that my countrymen are apt to think that they are always in the right—that they are apt to look at their own side of the question only. Now, this characteristic conduces certainly to peace of mind and imperturbability of judgment, whatever other merits it may have. [He paused a moment, and then added:] I am sure I don't know where we got it—do you?"

Wendell Phillips, that "infernal machine set to music," showed in his oration on Toussaint L'Ouverture that he knew well the value of restraint of expression in the midst of a speech which, as

[1] *Notes on Speech-Making*, p. 70.

a whole, must have impressed his hearers in 1861 as a marvel of exaggeration. He no doubt realized that understatement is a most valuable means of giving exaggeration plausibility. It is worth while to quote a considerable passage as an example of good oral style:

"Let us pause a moment and find something to measure him by. You remember Macaulay says, comparing Cromwell with Napoleon, that Cromwell showed the greater military genius, if we consider that he never saw an army till he was forty; while Napoleon was educated from a boy in the best military schools in Europe. Cromwell manufactured his own army; Napoleon at the age of twenty seven was placed at the head of the best troops Europe ever saw. They were both successful; but says Macaulay, with such disadvantages, the Englishman showed the greater genius. Whether you allow the inference or not, you will at least grant that it is a fair mode of measurement. Apply it to Toussaint. Cromwell never saw an army till he was forty; this man never saw a soldier till he was fifty. Cromwell manufactured his own army—out of what? Englishmen,—the best blood in Europe. Out of the middle class of Englishmen,—the best blood of the island. And with it he conquered what? Englishmen,—their equals. This man manufactured his army out of what? Out of what you call the despicable race of negroes, debased, demoralized by two hundred years of slavery, one hundred thousand of them imported into the island within four years, unable to speak a dialect intelligible even to each other. Yet out of this mixed and, as you say, despicable mass, he forged a thunderbolt and hurled it at what? At the proudest blood in Europe, the Spaniard, and sent him home conquered; at the most warlike blood in Europe, the French, and put them under his feet; at the pluckiest blood in Europe, the English, and they skulked home to Jamaica. Now if Cromwell was a general, at least this man was a soldier."

Had Phillips expressed the conclusion one is bracing himself against,—that Toussaint was a greater general than Cromwell or Napoleon,—one's judgment would reject the claim in spite of the plausible argument; but hearing the mild assertion that Toussaint was a soldier, one is prompted to exclaim, by a sort of reaction, "Nay, he was much more." We see here two reasons for the force of understatement: a sense of relief that the claim is not greater, and a prompting to assert more than one would accept from the speaker.

Humor and authority. An important question arises with regard to the influence of humor upon the speaker's authority. It is very pleasing to acquire the reputation of being amusing, but not so pleasant to find that people refuse to take one seriously. It is said that Mark Twain felt so keenly the limitations due to his reputation, that

he first published his life of Joan of Arc anonymously, so that it would not be taken as a joke. There are comedians on the stage eating their hearts out because when they attempt serious parts their public insists that they are funny. There is a public man, famous as an after-dinner speaker, to whose attempts at serious argument one's chief reaction is, "Hurry up and tell us another story." Your "funny man" rarely succeeds in politics. Mr. Job Hedges, a serious and able gentleman, suffered in his campaign for the governorship of New York in 1912 from the fact that in several earlier campaigns he had served as the humorist to warm up audiences for such serious speakers as Governor Hughes. Genung puts the case of the "funny man" well:[1]

"Men will consent to be amused by him; they will come in crowds to laugh at his wit and drollery; but when he attempts to exhort them earnestly they cannot easily realize that he is not joking. They have measured his character by a lightness of standard that he cannot easily surmount. This is not said as against the use of humor in public address; it merely refers to the use of humor as the staple of the address. It should be known that if one aspires to reputation as a funny man, he has to pay for it by sacrificing something that he may afterwards wish he had cherished. . . . In the college world, too, men inevitably find their level. I have seen men whose rising to speak on any topic before their classmates only produced a broad grin, the broader as the speaker attempted to be more earnest. These men had been too content to be class buffoons; and when they assumed the solemn rôle their classmates judged that their specific gravity was too light to sustain such character, and they would have none of it."

The bearing of these observations upon our problem of commanding serious attention is evident enough. Yet

[1] *Practical Rhetoric*, p. 451.

we need not go to the extreme of Ex-Senator Beveridge who seems to hold that humor should never be employed in a speech of serious purpose.[1] While we recognize its dangers, in decreasing a speaker's authority and also in distracting attention when improperly used, we have also noted its value in bringing an audience into a desired mood, so that they may be willing to listen, and we know well the power of well used humor in making a point "stick." A moderate use of humor is not at all inconsistent with a serious purpose. All depends upon how it is used. As a rule, the students in my classes are much too solemn, and a joke is so unusual that often when one is attempted by a student speaker, his classmates blink solemnly without recognizing it; for a joke, you must know, is most appreciated when it is expected.

One hardly knows what to make of Senator Beveridge's statements that, "To find a joke in Webster would be an offense. . . . Lincoln's Gettysburg address, his first and second inaugurals, his speech beginning the Douglas campaign and his Cooper Union address in New York are, perhaps, the only utterances of his that will endure. Yet this greatest of story tellers since Æsop did not adorn or deface one of these great deliverances with a story or any form of humor." It is true the reports of Webster's speeches are annotated with "Cheers" and "Great applause," and that you will look long for "Laughter," but you will find that. There is in a speech of his at Rochester much ponderous jesting about the high falls of the Genesee River. But turn to the speech generally called Webster's greatest, and by some the greatest speech of all time, the Reply to Hayne. No speech in our history has had a more serious occasion or purpose; yet it begins humorously, and contains several humorous passages. These are grim jokes, to be sure, but still they are plainly marked as jokes, and no doubt were intended to relieve somewhat the unavoidable grimness of the situation.

One is glad to have stress laid on the fact that Lincoln's speeches are serious and free from the clownishness sometimes attributed to him. One will find many places in the debates with Douglas where Lincoln has made humor effective for his argument, though no places where he has yielded to the temptation to be funny for the

[1] Reed's *Modern Eloquence*, Introduction to Vol. XII.

sake of the laugh only. There are very few stories and those briefly put. Of course, in his inaugurals and at Gettysburg humor would have been as much out of place as in a psalm. But look at the other speeches mentioned. One cannot doubt that Lincoln's audience was moved to laughter more than once during his Springfield speech.

The Cooper Union speech has already been cited. Throughout his very serious argument that the fathers were not Douglas Democrats there runs a vein of humor, a sort of unexpressed chuckle over the dilemma into which he is placing his opponent. One will look long to find a better example of wit employed to destroy a somewhat slippery fallacy, than this from the Cooper Union speech:

"But you will not abide the election of a Republican president! In that supposed event, you say, you will destroy the Union; and then, you say, the great crime of having destroyed it will be upon us! That is cool. A highwayman holds a pistol to my ear, and mutters through his teeth, 'Stand and deliver, or I shall kill you, and then you will be a murderer.'"

The authoritativeness of a speaker is affected also by his personal qualities, which will be treated below. These will be treated, however, not only as affecting authoritativeness, but more broadly as affecting directly persuasiveness. These and other qualities also enter into moral character, but a few words may be said in general upon—

Moral character and the speaker's influence. Many writers upon the influence of speakers over audiences have emphasized simple goodness. The old Roman Quintilian, who taught oratory in the first century, said, "An orator is a good man skilled in speaking." It is readily seen that a man of notoriously bad life cannot be an effective preacher of righteousness, though he plead like an angel of light. Nor can the man who sets up standards of morality widely differing from the prevailing standards, plead effectively for any cause, though it may have little relation to his manner of living.

Nevertheless, we must take exception to Quintilian's "good man," as certain successful orators come to mind; or, indeed, to any sweeping statement of the sort. Honesty compels us to acknowledge that many men not good

have been very successful speakers, even orators. Much seems to depend upon the particular vices charged. A reputation for trickery, cruelty, or treachery to women [1] is usually destructive of popular influence; but the reputation for hard drinking and carelessness in regard to debts which "the great Daniel Webster" bore (very unjustly in both respects, we are told), did not destroy an influence which it is an inspiration to study, nor prevent his words being read and pondered, almost as was the Bible, beside thousands of Northern hearthstones. Better than Quintilian's saying, I like Emerson's words, "If I should make the shortest list of the qualifications of the orator, I should begin with manliness," and Beecher's pithy dictum, "Let no sneak try to be an orator." However much the orator lacks of goodness, he will rarely be found weak. The orator is a leader, and weaklings do not lead.

Personality. There is an element in the power of a speaker, sometimes called "personal magnetism," sometimes "personality," which can be recognized rather than directly cultivated. Why Alcibiades, Mirabeau, Webster, Clay; or, in other fields, Mahomet, Napoleon, Luther, Brigham Young, and Stonewall Jackson, exercised the fascination they did over men, has been explained in many ways. (Read, if you like, the chapter on Personality in Ross's *Social Control.*) No explanation will entirely satisfy. It is said that the art of fascinating audiences can be taught by mail. I will leave it to mail courses, except as this strange power is compounded of the elements of character and methods which we treat under other headings.

Make as much of a mystery of "magnetism" as we please, it probably consists only of an unusual combina-

[1] Cf. Bryce, *American Commonwealth*, II, p. 217.

tion of quite understandable characteristics. Great leaders have been men of imagination, able to stir the imagination of their followers. They have had an understanding of human nature and a sympathy which have enabled them to adapt themselves to the view-points and experiences of others, to touch the right motives and arouse the right associations in their minds. They have been men of strength and positiveness of character, knowing precisely what they wished to bring about, and very determined to succeed.

Personal appearance is an element in personality. Great stature is no doubt an advantage; but Webster, "the godlike Daniel," who was often spoken of as a giant, was of only moderate height, and Stephen A. Douglas, a leader of rare influence, whether before the people or in the Senate, was called "the Little Giant," and was less than five feet in height. Since we cannot by taking thought add to our stature, discussion of height is not of importance, except as it gives opportunity to say to those who lack height: Do not worry about the lack, and do not try to increase your height by "standing on your dignity"; in other words do not call attention to your lack by a strut. Real dignity of bearing can, however, be developed by slow degrees, by the development of courtesy and self-respect, supplemented by the physical training described elsewhere. In brief, let us try to be sincere, straightforward, self-controlled gentlemen on the platform, and let personality take care of itself.

We may add a word from Emerson [1] which touches an important matter to some extent within our control: "Perhaps it is the lowest of the qualities of an orator, but it is, on so many occasions, of chief importance,—a certain robust and radiant physical health."

[1] Essay on Eloquence.

We should not be discouraged by the discovery that we are not "great personalities." Of course some of us will never sway audiences at will, but we can make the most of such gifts as we have. "The race is not always to the swift, nor the battle to the strong." I, in common with every teacher, have seen sadly handicapped young men surpass their more gifted classmates.

Fairness. Nothing more certainly induces a fair, open-minded attitude on the part of an audience than fairness on the part of the speaker. We have already seen the good effect of concessions in finding common ground. Fairness should be shown both in the presentation of one's own views and in discussing the views of an opponent. The persuader is an advocate. He is expected to state his side as strongly as truth permits; but his audience has a right to expect him to state facts truly and to refrain from sophistry. To be an advocate does not give one a right to be other than fair and honest.

To be fair is not only right, but profitable in the long run. Juries trusted "Honest Abe" Lincoln. Contrast the effect of that name with that of a name for shrewdness and pettifogging. To have one's tricks exposed is to become discredited.

In order to be fair, first be reasonable. Look at the case of the opposition, instead of shutting your mind to it. Do not, like a schoolboy debater, claim everything for your side; but recognize, at least tacitly, that there is truth on the other side. Remember that we are considering the winning of those not yet in agreement. Nothing marks more plainly the difference between the mature and the immature debater than the intolerance of the latter.

Courtesy. Any exhibition of boorishness upon the platform will tend to decrease the sympathy of an audience for the speaker; while the speaker who is courteous may say hard, stern things with impunity. Cutting, sar-

castic remarks may sometimes be justified, but they are rarely persuasive. They chill good feeling. Bad temper should not be mistaken for righteous indignation. Invective is for the rarest occasions. It would be a good rule never to say on the platform anything derogatory of an opponent which you would not say if you were alone with him; but one should refrain from the personalities which might be proper enough in private. Schoolboys in debate often offend good taste seriously by aiming at each other remarks which pass as humor in everyday intercourse, but which on the platform seem mere insolence. Do not mistake a laugh cheaply won by blackguardism for genuine approval.

Your audience especially deserves courtesy. It has paid you a compliment in giving you its time. The point needing most emphasis under this head is, that you should not trespass upon the time of your hearers beyond the period allotted to you, either by those in charge of the meeting, or by common understanding.

Courtesy does not demand cheap, insincere compliments to audience or community. A gracious compliment which is sincere and merited is welcome anywhere; but no intelligent audience is likely to be won by the strained flattery with which some speakers seek good will. We may applaud perfunctorily, as in duty bound; but applause accompanied by knowing looks and the nudging of neighbors is not evidence of persuasive effect.

Respect for audiences. Courtesy should not be merely assumed, but should rest upon fairness of spirit and also genuine respect for one's audience. Some over-confident young men need to consider this with care. The humblest audience deserves respect. However humble their individual members, in the aggregate they constitute a body to whom respect is due. Do not waste their time;

give them a fair equivalent. The best way to show courtesy and respect to an audience is to prepare well and give them your best. Your audience may be slow; it is likely to be if not made up of trained thinkers. Any audience may be slower than a beginner thinks it should be, for it has not thought through his subject in most cases; but he should not mistake slowness for stupidity, or small schooling for ignorance.

It would be affectation to ignore the fact that some audiences do not represent a high level of culture and information; yet rarely indeed will an audience be found which does not contain a goodly number of members who have solid wisdom and keen ability to see through fallacies, though they may not be able to express themselves. It is never safe to assume that all the members of an audience are uninformed on any subject.

Being asked to speak in a small country church on my observations of New York's East Side during a residence of ten weeks in a college settlement, I comforted myself with the thought that I at least knew more of tenement life than any of my hearers. After my talk I learned that two persons in the audience had actually lived in the tenements, and that one lady had worked with immigrants both at Ellis Island and in a settlement. She said I was quite well informed considering my limited opportunity for observation!

It is difficult to tell the truth about audiences in cold print, without giving the essentially false impression that they may be freely manipulated without respect to their mental powers. It is true that men in general are not thinkers, in the strict sense of the term, that they may be controlled at times by suggestion and through their emotions, and that they have strong prejudices. It is true that at times they are controlled by demagogues, that they are subject to panics, and form mobs. Still, though much under the influence of emotion, their

emotions are often true guides; and though sometimes controlled by prejudices and inherited opinions, these are after all the results of the experience of the race and not altogether bad standards of conduct. And it is wholesome to reflect that very rarely has the speaker occasion to feel himself superior to his hearers. Nothing could be better for the young speaker to fix in his memory than the saying of that great popular leader, Lincoln, spoken out of rich experience: "I always assume that my audience is in many things wiser than I am, and I say the most sensible things I can to them. I never found that they did not understand me." Edward Everett Hale told a group of students that they should remember that the least educated man in an audience can conceive of a better speech than the speaker can make. We might add that this least educated man, in the great majority of cases, has heard better speeches than the speaker can make.

Few could speak with more authority on this subject than James Bryce. He says, in his chapter on the Nature of Public Opinion,[1] that nineteen out of twenty persons do not think out for themselves public questions. But he adds:

"It is not that these nineteen persons are incapable of appreciating good arguments, or unwilling to receive them. On the contrary, and this is especially true of the working classes, an audience is pleased when solid arguments are addressed to it. . . .

. . . "The chief difference between the so-called upper, or wealthier, and the humbler strata of society is, that the former are less influenced by sentiment and possibly more influenced by notions, often erroneous, of their own interest. . . .

"The apparent paradox that where the humbler classes have differed in opinion from the higher, they have often been proved by the event to have been right and their so-called betters wrong (a fact sufficiently illustrated by the experience of many European countries during the last half-century), may perhaps be explained by considering that the historical and scientific data on which the solution of a difficult political problem depends are really just as little known to the wealthy as to the poor. Ordinary education,

[1] *American Commonwealth*, II. p. 250. This work, especially the second volume, is recommended to the student who wishes a clear-eyed view of American opinion and feeling.

even the sort of education which is represented by a university degree, does not fit a man to handle these questions, and it sometimes fills him with a vain conceit of his own competence which closes his mind to argument and to the accumulating evidence of facts. Education, ought, no doubt, to enlighten a man; but the educated classes, speaking generally, are the property-holding classes and the possession of property does more to make a man timid than education does to make him hopeful. He is apt to underrate the power as well as the worth of sentiment; he over-values the restraints which existing institutions impose, he has a faint appreciation of the curative power of freedom, and of the tendency which brings things right when men have been left to their own devices, and have learnt from failure how to attain success. In the less-educated man a certain simplicity and openness of mind go some way to compensate for the lack of knowledge. He is more apt to be influenced by the authority of leaders; but as, at least in England and America, he is generally shrewd enough to discern between a great man and a demagogue, this is more a gain than a loss."

There have been few stronger speakers in America in recent years, either in the Senate or on the stump, than Senator Jonathan P. Dolliver. He declared [1] "that whoever would deal with the modern American mass-meeting must put into the preparation of his speech time and labor without stint or grudging." He said further:

"The stump has been the last field of oratory to submit to the exactions of toil and care and unremitting attention to details. This has been partly the fault of the public, which has allowed itself to be imposed upon by patiently receiving all sorts and conditions of speeches. The schoolhouse and the newspapers have gone far to restore even the remote rural districts to their natural rights in these matters. Charles James Fox once said that however humble his audience he always felt it was his duty to do his best. That course was a good thing for the audience and undoubtedly a good thing for the orator, for in no art is it ever safe for a man to fall below the best that is in him.

"The time has come in the United States when no community is so remote that it does not demand a high order of public speaking. . . . The stump speaker of to-day has a good many competitors, and it behooves him to bring his audience fresh knowledge, or at least the old, familiar knowledge dressed up so that its friends will be glad to renew its acquaintance. . . .

"The democracy of England and America is no fierce mob bewildered by the babble of tongues or the scribble of pens."

Do not, above all things, try to patronize or "talk down" to any audience. Beware of the wheedling circumflexed tones which imply, "Now, my dear good people, living far from the busy haunts of men, it must be a real treat to have me come and enlighten your igno-

[1] *Saturday Evening Post*, May 25, 1901, p. 7.

rance." You did not, years ago, enjoy speeches such as Mark Twain puts into the mouth of the Sunday School superintendent in *Tom Sawyer:*

"Now, children, I want you all to sit just as straight and pretty as you can and give me all your attention for a minute or two. There—that is it. That is the way good little boys and girls should do. . . . I want to tell you how good it makes me feel to see so many bright clean little faces assembled in a place like this, learning to do right and be good. . . ."

You should use words not unfamiliar, but this does not require bad or childish English. The Bible is a model of pure English, but its language is plain to the simplest man. Professor Austin Phelps has well said:[1]

"The common people like to be addressed in sound old English which has the centuries behind it. They desire it to be plain, direct, strong, racy, but they never as a body desire it to be low. . . . A rabble in the street will often hoot if they are addressed in bad grammar. Patrick Henry sought to win the favor of the backwoodsmen of Virginia by imitating their colloquial dialect, of which his biographer gives the following specimen from one of his speeches, 'All the larnin upon the yairth are not to be compared with naiteral pairts.' But his hearers, backwoodsmen though they were, knew better than that; and they knew that a statesman of the Old Dominion ought to speak good English. They were his severest critics. The common people know good English when they hear it; they understand it; men crave it who never use it. In their unconscious criticism of a speaker, his right to their heading depends on his ability to say something worth their hearing; and one of the first evidences they look for of that ability is that he speaks better English than they do."

[1] Phelps and Frink, *Rhetoric*, p. 17.

And, mind you, respect for audiences must be felt. Do not doubt that we reveal in our speeches many things we would not, and perhaps are unconscious of,—peevishness, egotism, weakness, contempt. The snob will show himself in his speech as well as the hypocrite.

Modesty. We like a speaker who knows his own mind and speaks with the note of strong conviction, but we resent any touch of strut or bullying. "Franklin, in criticizing one of the appeals of the American colonies to the king for a redress of grievances, advised a more manly style. Said he, 'Firmness carries weight: a *strut* never does.' When we detect the 'strut' in discourse, we are instinctively aroused to cavil and criticize."[1] There are men who make excellent arguments, yet feeling, perhaps justly, their superiority as thinkers, they let a note creep into their voices which says, "Now is n't that clever?" and, "Have n't I shown you how foolish you are?" and this awakens a rebellion in their hearers. It is hard for such men to be "convincing speakers whom one does not resent."

Do not make a parade of knowledge. Usually an audience is glad to be informed, and is willing to acknowledge any advantages their speaker may possess over them; but they are quick to resent any suggestion of showing off. "He thinks he knows it all," is often heard. The young college man, however modest, is likely to be under suspicion in this respect.

Modesty does not require apologies for one's unworthiness to speak to one's audience, or upon the subject chosen. There are times when apologies are due, perhaps, but occasion for them should be avoided when possible. Apologies for lack of preparation are especially objectionable. If an audience forces one to speak with-

[1] Phelps and Frink, *Rhetoric*, p. 195.

out opportunity for preparation, no apologies are due, though one might wish to make an explanation in self-defense. Apologies under other circumstances are often equivalent to telling the audience that they have not been considered worth effort. Worst of all, apology for lack of preparation is often only a way of bragging: the speaker seems to say, "See what I can do without half trying; just imagine what I might do if I should really try!" Much of this apologizing comes from the foolish desire to give the impression that one is speaking impromptu.

Never make an apology that is not sincere. A young man called upon to address the veterans of the Civil War, might sincerely wish to compare his inexperience with their experience. It would not be an apology, but a way of paying a compliment to his hearers. When Robert Ingersoll began a lecture on Shakespeare by saying he felt like a man trying to bear up an enormous globe which quite exceeded his grasp, it was only a way of expressing his sense of the greatness of Shakespeare. In general, one should not attempt a theme he is not qualified to speak upon before the given audience. In any case, having accepted the invitation, he should give such time to preparation as he can, and then no apology is needed.

There is a conflict of opinion between those who believe that a speaker should speak with the utmost self-confidence and those who hold for a more modest attitude. Senator Beveridge says very positively: [1]

"Not one immortal utterance can be produced which contains such expressions as, 'I may be wrong,' or, 'In my humble judgment,' or, 'In my judgment.' The great speakers, in their highest moments, have always been so charged with aggressive convictions that they announce their conclusions as ultimate truths. They speak 'as one having authority,' and therefore, 'the common people hear them gladly.'"

[1] Reed's *Modern Eloquence*, Introduction to Vol. XII.

However true this may be of "great speakers, in their highest moments," one is not always delivering "immortal utterances." Certainly Lincoln was a great leader, yet he often spoke with humility, calling himself "a humble man," and taking the utmost pains to explain his conclusions. He was always respectful of the opinions of others; and even when President, and when delivering his addresses which Senator Beveridge says will live, he never spoke in an aggressive ex-cathedra manner. Read the Gettysburg Address and the two inaugural addresses. He speaks with unassuming dignity, as the President, but as one who rather minimizes than magnifies his authority. There is not the voice of command, but that of a father to his elder children.

I will quote again from wise old Benjamin Franklin, who knew how to manage men. He tells us in his *Autobiography*, that he as a youth practised the Socratic method of argument, much to the discomfiture of others.

"I practised this method for some years, but gradually left it, retaining only the habit of expressing myself in terms of modest diffidence, never using when I advance anything that may possibly be disputed, the words *certainly, undoubtedly* . . . ; but rather say, *I conceive*, or *apprehend*, a thing to be so and so; *It appears to me*, or *I should not think it so and so, for such and such reasons;* or *I imagine it to be so;* or *It is so, if I am not mistaken.* This habit, I believe, has been of great advantage to me when I have had occasion to inculcate my opinions and persuade men into measures that I have been from time to time engaged in promoting. . . . I wish well-meaning and sensible men would not lessen their power of doing good by a positive assuming manner, that seldom fails to disgust, tends to create opposition, and to defeat most of those purposes for which speech was given us."

Following Franklin's policy, we should not attempt to lay down any positive rule on this matter. Much depends upon the situation. In leading a great mass of men, who are more or less suggestible and largely in harmony with the speaker, the positive assertion may be best; but in winning over thinking men Franklin's way is usually better. Much depends also upon the speaker. Most of us had best leave the hurling of thunderbolts to the Luthers and Mirabeaus.

Modesty, like other personal characteristics, is a matter of delivery as well as of composition. I recall a student who was "drilling" a speech on war. His manner implied strongly that his audience was very wrong in their militaristic leanings and that he was, rather rebukingly, setting them right. He admitted that this was his feeling. But after several critics had objected,

he was brought to see that he was a very young man, talking to many presumably wiser in general; and that it was more becoming to him to submit his ideas for our consideration, vigorously and self-respectfully, but yet modestly. He had a notable success; yet he did not change a word of his speech.

Self-respect. If the circumflexed tones of condescension are objectionable, even less persuasive are the circumflexes of one who holds himself too cheaply. No audience will give respectful attention to one who does not respect himself. It will scorn the man who lacks the courage of his own convictions, and who seems to be begging his audience to tolerate him and his ideas. One may be sure that such an attitude did not go with Franklin's modest phrases. No suggestion regarding modesty, courtesy or tact, should be taken to mean that a speaker should fawn upon his audience. An audience respects manliness above all things, and has far more regard for a good fighter than for a devotee of "soft soap." Beecher, in his lecture on Oratory, speaks of throwing a sop to the Cerberus of envy, prejudice and jealousy which guards the gate to men's minds; but no one who knows his career, and especially knows his speech in Liverpool in 1863, which has become the standard example of a manful, yet tactful fight with a hostile audience, will think that he meant any unmanly fawning.

Self-respect demands, too, that although the speaker must reveal himself frankly, he must not become unduly familiar or sacrifice his personal dignity. I recall hearing a candidate who was running for the office of Secretary of State in California, making a stump speech in his college town. Unfortunately his reputation lingered and the audience began calling for one of his old "stunts." He was reluctant, but finally gave us a song

and dance. The crowd enjoyed the act, but I doubt if a single applauder felt that this was the man to be elected to a high office.

I am glad to believe that there is no reason why one, from the low standpoint of expediency, should sacrifice his self-respect and dignity before the American electorate. A certain wealthy and dandified young man in a New York state district became a candidate for Congress. He put aside his fine raiment and went among the farmers in a scare-crow costume. Outraged by this affront to their intelligence, they "snowed him under" at the polls. By the way, how should he have dressed?

Good humor. Better than humor is good humor, which enables us to meet all sorts of situations, however strained or awkward, with a smile. Good humor is a foil for the most dangerous attacks of an opponent, and is the surest means of winning over a hostile audience. Good humor, too, is consistent with dignity and seriousness of purpose. Besides, though many of us can never succeed as wits, we can all cultivate good humor. And it needs cultivation, for geniality is rather generally lacking in young speakers.

How much more effective than a tart *tu quoque*, or *you're another*, was Lowell's whimsical way of reminding the British that they had the quality they criticized in us. (See p. 310.)

The worst thing a speaker can do ordinarily is to show anger. It is a favorite trick of debaters and advocates to drive an opponent into a display of wrath. This not only destroys his authority with the audience, but is likely to cause him to make damaging, absurd or conflicting statements. There is great force in righteous indignation when a strong man, for a proper cause, boils over with wrath; but do not have a low boiling point.

Interruptions from the floor try the temper of the stump speaker; but if he keeps good natured he can

usually be sure of having the sympathy of the audience, who will not demand a very high grade of answer. If he loses his temper he will usually find himself in their bad graces.

Lincoln in the debates with Douglas came, as was natural under the long strain, to some pretty sharp encounters with his able and audacious antagonist; but never was his good nature destroyed, though he was sorely tried and we find him saying in the Ottawa debate, "It is fortunate for me that I can keep as good-humored as I do, when the judge acknowledges he has been trying to make a question of veracity with me." When he finds it necessary to rebuke Douglas for misrepresenting his views on the proper position of the negro, he does so in a way which is good-humored, but at the same time makes the Judge understand that Lincoln is not all meekness: "Anything that argues me into his idea of perfect social and political equality with the negro is but a specious and fantastic arrangement of words, by which a man can prove a horse-chestnut to be a chestnut horse." When he is interrupted by a rowdy with "Put on your specs," in allusion to his difficulty in reading, he replies simply, "Yes, sir, I am obliged to do so; I am no longer a young man."

Manifestly good humor is helpful in maintaining fairness, courtesy, and self-control.

Self-control. It is a truism that "To be a master of a situation a man must first be master of himself." We instinctively turn for guidance to men of poise, who are not only unruffled under provocation, but also calm in a crisis; not, however, to the man who is cool from indifference, but to the man who under strong feeling yet remains master of his powers. Such a man on the platform will be able to speak with an authority never granted to one whose control is easily destroyed. He will also be able to think of the right thing to say when it should be said, not next day; and to judge the mood of his audience, whether assenting or resisting, and in every way to adapt himself to the situation.

Sympathy. Whatever a speaker's purpose he needs

sympathy, in order that he may understand what his hearers are interested in, what motives move them, what beliefs and prejudices they have. Not only must the speaker understand human nature, he should have a fellow feeling for those whom he addresses. And not only should he have this feeling, but he should be able to manifest it, to seem a friendly man, interested in those he addresses.

To be sympathetic, to put one's self in the other fellow's place, one needs imagination. We recall, in this connection, that imagination must have material with which to work; and this gives opportunity to emphasize again the advantage of wide experience and wide knowledge of many kinds of men. And, having material, the speaker in his preparation should definitely exercise imagination upon it, in order to realize the situation and the feelings of those to be addressed.

Tact. The speaker who is fair, reasonable, courteous and modest, who has a sense of humor and maintains good humor, and who, above all, is sympathetic, will probably have tact,—"the ability to do or say the right thing at the right moment, or better, to avoid doing or saying the wrong thing." Tact seems to be a gift granted to some and denied to others, but the worst blunderer should be able to improve. The way to go about it is to study other people and cultivate consideration for their feelings. One cannot be tactful by rule, and a manifest effort to be tactful is not tactful. There must be a sympathetic understanding. Much of the preceding discussion of persuasion might be placed under the heading of tact, but a few special suggestions may be helpful.

Sympathetic understanding is more than just being kindly disposed toward others. We all know people as inept as the Newfoundland puppy who shows his affec-

tion by planting his muddy paws on his master's dress clothes. Tact involves both good feeling and understanding.

We all know people who call general attention to one's defects and failures, who heap moral precepts upon us when we are merry or angry; who try to soothe us as angry children when we think we are filled with righteous indignation; who insist on rehearsing their successes when we are sore over defeats; who put us in the wrong without leaving an opening for our wounded pride to escape; who come fairly oozing pity for our ignorance and desire to set us right, and proceed to tell us what we should be fools not to know. Then there is the student who comes in to say, "Professor, I have got to be excused to-day," or "I must pass this course"; or to say that the work for which he was conditioned was unessential; or that he is being "held up on a technicality"; or perhaps, very kindly, "I find this paragraph of yours rather muddy." Now, one who does not realize that these things are tactless and that such remarks make it hard for one with the best of intentions to keep exclusive attention upon the matter in hand, who cannot feel, for instance, the difference between the remark last quoted and, "I do not understand this paragraph," should surely give much attention to his tactfulness.

Be careful of convicting your audience of ignorance. A student speaker began: "I believe many are ignorant of what forestry really is, and I wish to tell you." The statement was correct but unnecessary, prompting the reaction: "Well, let's see if you know so much." Another student speaking of the campus provoked the question, "Don't you think we have seen the campus?" He was right in assuming that we had not really seen the campus, with eyes open to its beauties; but a tactful speaker would have reminded us of things half seen, rather than told of them as new. A young man talking to Civil War veterans, would do well in presenting facts outside their range of information, to ascribe them to his authority, preferably one of their generation; or he may tell of newly discovered evidence.

I do not mean that a speaker need hesitate to give information needed, and to do so in the most direct way, in most cases; but he should avoid humiliating his hearers. Student speakers should give this matter some attention, for they do not always distinguish between preparing a speech and preparing a report in economics, in which they naturally wish to appear as wise as possible.

Do not put your audience hopelessly in the wrong. You know the man who in an argument is crammed full of facts and authorities, has an appalling memory, demolishes your every point with relentless logic, leaving you not a leg to stand on and triumphantly forcing you to yield,—but no, you refuse to surrender. You take refuge in some side issue, you refuse to accept his authorities or believe his statements; you turn to such personalities as, "Well, if you know so much," or, "Of course we are all fools and knaves"; you do many things you are ashamed of rather than acknowledge his triumph. If he would generously acknowledge your correctness so far as you are correct, and acknowledge the justice of your viewpoints and feelings, you would promptly yield.

The speaker's business will sometimes be to prove that the majority of his audience are in the wrong, but he need not insist that they are altogether wrong. They will not be on any debatable question, and many of their errors are of no account anyway. Sometimes one may ignore their errors and tacitly assume that they hold correct views. In any case, one should not make his attack more personal than is necessary, and foreclose the whole case by treating all who differ as fools, bigots, or knaves. "I am sorry for such a narrow-minded person," said a young speaker, referring to any one who held the opposite view. I recall a speech upon the "popular review of judicial decisions," which implied

that all who favored the plan were rascals intent upon wrecking the courts and our whole governmental system. After I had convinced this speaker that the advocates of the plan were patriotic men, he came back with a speech which acknowledged that they might mean well, but implied that they were very silly. As between being called a fool or a knave most of us would prefer the latter epithet. But epithets are not necessary; certainly not for one's audience.

Consider the case of a young man, just out of college, addressing elderly people and expressing contempt for their ideas and customs; referring to the religious ideas to which they were trained as old fogyism, and exhibiting pride in his own advanced ideas. "All that is overthrown," he says; "Professor Conclusions has proved, etc. Nobody believes that way now." None but a boor would talk that way, do you say? I have heard young men, ordinarily courteous, talking that way. No one is so illiberal toward the views of others as your young liberal.

Must one pass over the errors of his hearers? Not at all. Prove them wrong. Bring the facts and the arguments and prove their beliefs wrong. But don't triumph over them too much; let them acknowledge they are wrong. Don't "rub it in."

There is generous admission implied in this statement of a missionary to a Confucian, which makes the advice more palatable: "You need the power of Christ to enable you to obey Confucius."

A hint may be taken from an article entitled, Cleaning up the American City: How Mrs. Caroline Bartlett does it.[1] Mrs. Bartlett went to Montgomery to make a "survey." She did her work, and then called a meeting, to which came city officials, dairymen, bakers and others quick to resent criticisms, especially from an outsider. "Tactfully she put her compliments first,—the gratified citizens learned that their water supply was excellent, their sewer system and street cleaning work good, the refuse collection exceptional. They beamed as they were congratulated upon the remarkably good work done by their health officials. . . . Then they listened courageously while the speaker revealed the conditions in the bakeries, some of the schoolhouses, and the city jail. There was great ex-

[1] *American Magazine*, September, 1913.

citement after Mrs. Bartlett left, but the officials and the women's clubs went to work in accordance with her advice."

Do not unnecessarily stir up prejudices. A speaker must often boldly face prejudices; but there is no good reason for stirring these up unnecessarily, and especially those not involved in the issue.

On the Saturday preceding the election of 1884, Dr. Burchard made a speech for Blaine in New York City, in which he declared, "Democracy stands for Rum, Romanism and Rebellion." Within an hour it was spread over the city, by means of chalk, placard and newspaper, that a Republican speaker had attacked the Roman Catholic Church. Blaine, whose own wife was a Roman Catholic, dared make no statement, fearing Protestant prejudice. Cleveland carried New York State and with it the presidency, by only eleven hundred votes, and many think Blaine's defeat was due to this unguarded sentence of his advocate.

No better speech for the study of tact will be found than Booker T. Washington's address at the Atlanta Exposition. This will be found, with the enthusiastic comments of Southern white men, in Washington's *Up from Slavery*, which contains also many wise observations on speech-making, and especially on tactful adaptation to the audience. The speech, with an account of the occasion and its success, will also be found in Baker's *Forms of Public Address*. See also in the same text, Phillips Brooks's speech on the Fourth of July delivered in Westminster Abbey.

Do not put every suggestion on the plane of duty. There is surely occasion for preaching, for exhortation to duty; yet we do well to limit this so far as we can without sacrificing definiteness of suggestion. One becomes indifferent to duties when he is told of them too constantly; as here in this college world, that it is one's duty to support every conceivable activity, to cultivate the acquaintance of all sorts of men, to saturate one's self with music, to read good books every available fifteen minutes, to attend the special lectures, to live, in short, an impossibly strenuous life. One wonders why duty is the only motive appealed to, and why nothing is presented as a pleasure or an advantage.

A speaker wishing to secure support for the children's gardens movement, began with our duty to the poor. Had he interested us in the children and the work that has been accomplished, his plea would have been more effective; we might have wished to help, or even offered to help. A speaker, earnestly wishing to induce a group of students to interest themselves in the lonesome, detached members of the community, began with a vigorous denunciation of the general indifference. He improved his speech much by first setting before us the situation, winning our sympathy by specific examples.

We recognize that much depends upon the relation of a speaker to his audience. In the case just mentioned, a student speaking to students on student duty would be less likely to provoke a resisting spirit than would a member of the faculty. Sometimes a position of authority enables one to urge duty more acceptably; sometimes less acceptably. We are more willing to take preaching from a preacher than from one without special license to urge duties upon us. We take it more kindly from the old than from the young. A speaker accepted by an audience as a friend or a trusted counselor can venture to give advice that would be resented coming from another. Yet the man of age and position is apt to speak with deference. A well developed sense "of the general fitness of things" is a great asset to the speaker.

Roosevelt's *African and European Addresses* furnishes a basis for an interesting study of tact, especially the speech before the National University at Cairo and the address at the Guildhall in London, in both of which he attempts, with apparent success, to advise other peoples how to manage their affairs.

It is folly to lay down precise rules. At times the most direct announcement possible or the most direct exhortation is best. We do not like manifest "beating about the bush." If a student speaker has as his purpose to raise money for an unfortunate fellow student which will be more effective with you: to announce his purpose at once, or after describing the case? How will the occasion affect the problem? Suppose the occasion to be the banquet of a society to which the unfortunate does not belong? A class in public speaking? A meeting of the class or college to which the unfortunate does belong?

Do not suppose that tact is necessary only when dealing with the especially bigoted. A college faculty is made up of men with more than average training in the open-minded consideration of problems; yet tact is needed in faculty meetings. Of a certain distinguished professor's speeches in faculty debates, a colleague says: "We admired his diction, his logic, his splendid arrangement; and we had to admit that in his attacks upon certain student activities he was to a great extent right. But he was so tactless that he never won a vote. He spoke as in a vacuum. I have heard X [naming a scientist] say, 'He was often right, but I never voted with him.'" As a result of long contact with scientists and scholars, I testify that, outside of their special fields, they reason more calmly, but only a little more calmly, than the "average man."

Tact calls for nice distinctions in the use of allusions and words. We have already noted the effect of unfortunate illustrations. Tactlessness is often due to the blundering of one of limited vocabulary, or of one who does not feel the difference between expressions; as, for example, between *we ought,* and *you ought, we are wrong* and *you are wrong, I have proved* and *I have tried to prove to you.* I must confess that, when sitting as a debate judge, the expression, *We shall prove absolutely* and *We have proved to you beyond a doubt,* make me scrutinize the arguments with severity.

Sincerity. Nothing is so fatal to persuasion as the suspicion that the speaker is insincere; while sincerity on the part of the speaker prompts an open-minded, sincere attitude on the part of his audience. "One has only to examine the great speeches from Demosthenes to Webster to see how earnestly the orators in all parts of their work impressed their sincerity on their audiences; one has but to consider the wrecked careers among orators to realize that sincerity is the chief essential of persuasion. Without it all else, in the long run, goes for naught."[1] The commonness of the device, detestable

[1] Baker, *Principles of Argumentation,* p. 302.

when dishonest, of charging hypocrisy against an opponent, especially a political opponent, proves the importance of a reputation for sincerity. If it be suspected that a speaker is for sale, ready to use his persuasive powers for any cause for a consideration, either money or position, or that he is advocating a public measure for the sake of his private interests, or that he is driven to one side or the other by pique, as when a man changes his party after failure to secure a nomination, at once his influence wanes.

The best way to be believed sincere is to be sincere. This we considered in the chapter on emotion. The best way to resist unfair charges of insincerity is, by a course of fair dealing with one's public, to build up such a reputation for sincerity as will of itself refute the charge. It is not often best to discuss one's own sincerity unless one has been attacked on that score; as had Demosthenes when he delivered his masterpiece, On the Crown, and Webster in the Captain Joseph White case. One may, if he feels it needed, set forth facts to prove his sincerity in any case, without specifically raising the issue.

A speaker should not permit himself to declare as his belief what he does not believe. Apart from the question of common honesty, he cannot afford to develop the insincerity which is bound to show itself in the tones of his voice and in a hundred subtle ways; just as it shows in the tones and manner of one who for a considerable period has sold goods he does not believe in. I have occasionally found among young men a belief that a speaker has some peculiar license to misstate facts and to advocate views he does not hold. This is a most dangerous doctrine, subversive of all integrity in public speech. Nor is this the view of his audience. They will agree with the fiery words of Demosthenes to Æschines:

"What greater crime can an orator be charged with than that his opinions and his language are not the same? Such is found to be your character. And yet you open your mouth and dare to look these men in the face."

A "stump" speaker has no more license than others. Certainly he lowers his moral dignity if he permits himself to be used as a mere mouthpiece.

This question of sincerity arises in school and college debating. What is the position of a speaker assigned to the side he does not believe in? In the first place, the audience does not understand from the appearance of a speaker on one side of a school debate that he necessarily believes in that side; rather that he is stating as well as he can the arguments for that side. There is no deception. Is he then to be condemned, *provided* he refrains from the conscious use of unsound arguments, misrepresentation of facts, and from declaring personal beliefs which are not genuine? In the second place, very rarely can such a student be said to have a conviction upon such questions as are debated. He thinks he believes in the affirmative of the resolution, "A minimum wage should be established by law in New York." Put him on the negative and in a week he will wonder how he ever believed in the affirmative. Old or young, few of us have studied such questions enough to have a right to a conviction upon them. Usually these questions are well balanced; there are good arguments on both sides. Many a student enters these debates with so little conviction that his choice of sides depends upon the first article he chances upon. Or, with the resolution instanced, he feels that he is for helping workers generally, but when he studies the subject he may be convinced that a minimum wage is not for the good of the workers. I have too often changed these so-called convictions with three minutes of talk, to take them seriously. In the third place, the debater who has looked at but one side of a question is benefited, both as a debater and as a thinker, by being compelled to consider with care the other side. Until he has done this he has no right to a conviction. As a result of considering both sides he may, after the debate is over, arrive at a genuine belief. The method may not be ideal, but it leads students into a study of problems so much more sincere than the study of the average man, and of the average undergraduate, that it must be advocated as a good. The very few who have real convictions in advance can be accommodated. I should hesitate to ask a student to speak against the side he genuinely believes in, even in a school debate; for the temptations are strong. It must

be admitted that student debaters are at times insincere in their debating, just as they are elsewhere. But when Mr. Roosevelt condemns debating, of which he admits he has no direct knowledge, as teaching insincerity, he ought, to be consistent, to stop encouraging young men to enter politics, where the temptation to accept and to advocate all of a party platform is far greater and more insidious than the temptations of debating. Is it not well that young men should meet such temptations first under the direction of teachers rather than of bosses?

Earnestness. Those who say that sincerity is the chief essential of persuasion must include in the word the idea of *earnestness.* The two words overlap but do not coincide. A man may be sincere in his indifference. Earnestness involves seriousness and ardor. An audience will forgive a speaker almost any lack, if he is manifestly in earnest about his proposal. If he is not really in earnest, there seems to be small reason why we should trouble ourselves; if he seems to care very much there is reason to suppose his cause worthy attention. Earnestness moves our emotions, thaws our indifference, and gives us the faith which a leader must create. "No one can give faith," says Matthew Arnold, "unless he has faith; the persuaded persuade."

We like earnestness, even when we smile at its excesses. Of course, desperate earnestness is not expected on all possible proposals, upon the grading of a street as well as upon the removal of a moral nuisance; but whenever one attempts persuasion there is expected the degree of earnestness befitting the subject. And an audience will rarely complain that their speaker is too earnest about his cause, though they may complain that he takes himself too seriously. Of course, we should not confuse earnestness with mere noise and redness of face; and on the other hand, we should not suppress earnestness for fear of making a noise or of getting red in the face.

A cynical habit is bad for a speaker. Sneering or flippant speech may amuse for a moment, but it quickly chills an audience. It destroys the sincere, positive, earnest tone which rouses and warms. Often, too, he who indulges in cynical speech permits himself to be unfair and to sacrifice truth to smartness. Unfortunately, many, especially in college communities, cultivate the habit of cynical speech, a habit hard to break.

Persuasion is not trickery. There are those who feel that consideration of the methods of persuasion is not consistent with sincerity, and who especially complain that when we talk of tactful ways of dealing with an audience, we are following the example of the ancient Sophists, who seem to have conceived of rhetoric as the art of making the worse appear the better reason, of making fallacy plausible, and of leading men against their judgments. There is no doubt that many of the suggestions of this and the preceding chapter, and indeed the whole art of public speaking, may lend themselves to unworthy ends. When Aristotle begins his *Rhetoric* he recognizes that the art has been prostituted by Sophists to the ends of falsehood and injustice, and makes a defense of his undertaking. I quote from Professor Jebb's summary:

"Rhetoric is useful, first of all, because truth and justice are naturally stronger than their opposites. When awards are not duly given, truth and justice must have been worsted by their own fault. [That is to say, because they have not been as well represented as falsehood and injustice.] But what if it be urged that this art may be abused? The objection, Aristotle answers, applies to all good things, except virtue, and especially to the most useful things. Men may abuse strength, health, wealth, generalship."

This is no academic question to be discussed in a philosophic vacuum; it relates to one of the most practical phases of human life, the influencing of men in their everyday relations, large and small. We shall do well to remind ourselves again that *the ethical questions which arise are essentially the same whether we are on or off the platform.* On or off, persuasion may be attempted by unfair or dishonest means, or for unworthy ends. But no man is entitled to criticize a public speaker for using persuasive skill, for adapting his plea to the given audience, unless he himself is quite as ready to refer to Jefferson Davis as a traitor in Mississippi as in Massachusetts, to tell the man from whom he solicits a subscription that he is a skinflint, to remind his middle-aged hostess of her years, to introduce a speaker as an unknown from whom the chairman knows not what to expect, and in general refuses to use tact to oil the hinges of everyday intercourse. However much we may condemn the insincerity of some social customs, we all recognize that in social intercourse a degree of tact is even a virtue. In private persuasion, too, we all recognize that to adapt our argument to the one addressed, is wise and justifiable.

No clear line can be drawn between right and wrong in the matter of persuasive methods. The honest man will be on his guard, on the platform or off, and will endeavor to keep a goodly distance on the right side of such a wavering line as an enlightened conscience may reveal. He will not wish to have or to deserve a reputation for trickiness. He will not seek to deceive his audience concerning his convictions, or practise that half suppression which amounts to deception.

But honesty does not demand that we speak all our mind or tell all the truth *all the time.* Even the oath

to "tell the truth, the whole truth and nothing but the truth," is not held to mean that a witness must tell all he knows regardless of its relevancy to the issue. Honesty does not require that we arouse a man's opposition on all subjects when we wish to persuade him in regard to one; that we antagonize his race pride when we only want him to vote for a cleaner city. A young speaker while discussing the relations of employers and employees, went out of his way to sneer at church members. When criticized for giving unnecessary offense to many just employers, he replied with a rebuking air, "I say what I think!" Had his theme been the shortcomings of church members in regard to the labor problem, it would have been quite a different matter. It is often a speaker's duty to tell his audience unpalatable truth, and then he should speak fearlessly. But even then, if he is really eager to gain acceptance for his truth, he will not be heedless of how he approaches his audience. The man both honest and just will not fail to observe that, while there are times for words like clubs or the "whip of small cords," there are more times for kindlier methods. He will never be willing to confuse honesty with discourtesy, egotism, or bigotry. The man who combines honesty with sympathetic understanding of others, and earnestness of conviction with tolerance, will be both sincere and tactful.

To those troubled over this matter, and I am not sorry there are such, I commend the speeches of Paul as reported in the *Acts of the Apostles*. When one remembers the sternness with which he uttered rebukes, and remembers the sufferings, even unto death, which he endured for his convictions, one will hardly accuse Paul of being an insincere trickster. Yet he was one of the most persuasive of speakers. The largest elements in his persuasion, no doubt, were the faith, the convictions and the character of the man; but skill was not lacking. The Authorized Version of the Bible makes Paul

begin his address to the Athenians:[1] "Ye men of Athens, I perceive that in all things ye are too superstitious. For as I passed by, and beheld your devotions, I found an altar with this inscription, TO THE UNKNOWN GOD. Whom therefore ye ignorantly worship, him declare I unto you." Certainly this would not have been tactful before those Athenians, proud of their culture; but we have better sense and better persuasion if we adopt the translation of the noted Biblical scholars, Conybeare and Howson:[2] "All things which I behold bear witness to your carefulness in religion. . . . Whom, therefore, ye worship, though ye know Him not, Him declare I unto you." A cutting criticism becomes an approach to a common ground.

Paul goes on to speak of the God who "hath made of one blood all nations of men for to dwell on the face of the earth, . . . that they should seek the Lord, if haply they might feel after him and find him, though he be not far from every one of us: For in him we live and move and have our being; as certain also of your own poets have said, For we are also his offspring." The reference to an Athenian altar, the reminder of the kinship of all races, the quotation from their poet, and the unusually philosophic tone of the speech as a whole, were all attempts to win a favorable hearing.

Read also Paul's speech before Agrippa. He came before Agrippa as a prisoner to make his defense: "I think myself happy, King Agrippa, because I am to answer for myself this day before thee touching all the things whereof I am accused of the Jews: especially because I know thee to be expert in all customs and questions which are among the Jews: wherefore I beseech thee to hear me patiently." Some one has pointed out that Paul paid Agrippa, one of the most dissolute rulers of his time, almost the only honest compliment possible. It was Paul who said, "I am become all things to all men, that I may by some means save some": that is, he adapted himself to his hearers. But he never compromised his message, never adulterated the truth, and never flinched from plain speaking.

Persuasion is good or bad as we make it. It is right to persuade men if it is right to influence and lead them. Who has spoken with more glowing approval of the power of the orator than Emerson? I should not dare go so far:

"That which he wishes, that which eloquence ought to reach, is, not a particular skill in telling a story, or

[1] *Acts*, 17:22.
[2] *Life and Epistles of St. Paul*, Vol. I, p. 445.

neatly summing up evidence, or arguing logically, or dexterously addressing the prejudice of a company,—but a taking sovereign possession of the audience. Him we call an artist, who shall play on an assembly of men as a master on the keys of a piano,—who, seeing the people furious, shall soften and compose them, shall draw them, when he will, to laughter and to tears. Bring him to his audience, and, be they who they may,—coarse or refined, pleased or displeased, sulky or savage, with their opinions in the keeping of a confessor, or with their opinions in their bank-safes,—he will have them pleased and humored as he chooses; and they shall carry and execute that which he bids them."

Making the impression enduring. We should bring together here certain ideas from the preceding discussion of persuasion, which bear upon the problem of maintaining belief and affecting conduct in the future, after the personal influence of the speaker and the impulse of the occasion have faded. The speaker may wish to control the action of his hearers at some time, days, months or years after his speech; or he may wish to start them on a course to be continued for a long period; as when he is urging a student body to give steady support to athletics, or when a preacher urges righteous living. In either case the task is more difficult than when the action aimed at is immediate. No sure solution of this problem is possible, but some suggestion can be made.

The problem is still that of attention. Pillsbury,[1] after stating that voluntary action is the result of attention, says that the remote act is the same as the immediate, "except that the movements are delayed to await an appropriate immediate stimulus in another set of circumstances. . . . It is decided, for example, that if sufficient money is available one university will be at-

[1] *Attention*, p. 160.

tended, if not another will be chosen. . . . The decision acts at once to control and influence later attention." That is, if you induce a man to-day to determine that if it rains next Friday night he will go fishing with you Saturday morning, when the rain comes he gives no attention to any other course than going fishing. Sometimes, Pillsbury says, "the decision may even act in advance to make attention at the moment practically unnecessary." That could hardly be in so important a matter as going to college; nor can we make sure that when the moment for action comes, attention will not turn to alternative actions; for example, we could not make sure that the young man desirous of going to a certain university, would give over all thoughts of it, even though sufficient funds were not forthcoming. He might yield to the temptation to go there anyhow. An adviser who in July wishes to make sure that the young man will follow the more prudent course in September, will endeavor to impress the reasons for that course upon the young man's memory so that they will persist and will surely recur at the moment of final decision.

Now we are told that impressions persist according to their *primacy, frequency, recency and vividness.* Of primacy little is to be said, except that the adviser will make it a point, if possible, to impress his views before other views are fixed. Recency is the one element that is lacking when we consider future action; but the term suggests the desirability of renewing one's advice near the time of final decision. Frequency we have often emphasized in terms of repetition; and vividness in our discussions of imagery and concrete, specific and pungent phraseology.

We see again, also, the importance of sound argument,

that will stand the test of later examination and hostile attack. The farther we are looking into the future, the less we can depend upon suggestion, personal influence, or enthusiasm, and the more we must depend upon conviction. Particularly do we need to fix in the minds of our hearers arguments that are clear, simple and readily remembered. That adherent is not very firmly attached to your cause who can only say when challenged, "Well, I remember that when I heard the argument I was convinced, but I cannot remember it now"; or, "I do not quite understand it now." Brutus's speech was good while it lasted, but it was not of a character to stick in mind; and Antony's more vivid speech drove it from attention.

Again, the keener the interests with which a proposal and the arguments for it are associated, the better they will cling; and the larger the number of these interests the more likely they are to be suggested again and again to the hearer's mind. Motives should be enlisted which are strong and also which are constant with those persuaded,—their everyday working motives and not merely those that are awakened by special inspiration. The desired action should be thoroughly associated with customary modes of action and with fundamental beliefs, which are themselves fixed and persistent.

Much reliance must be placed upon the "set" of mind established, upon the *mood of conviction.* Arguments, precedents and authorities can be used to create the feeling that the proposed course is sound, correct, respectable, safe, noble, whatever is desirable; while the alternative course and the arguments for it can be made to appear unsound, unsafe, ignoble, associated with unworthy persons and despised courses,—in general, given

a character which will cause them to be hustled out when they presume again to present themselves at the antechamber of consciousness.

It will be seen from the preceding that the emotional attitude established is of high importance. It is a mistake to suppose, what is often asserted or intimated, that a conviction established by pure logical argument will persist longer than one which is supported by emotion. The strongest conviction rests upon both reason and emotion. Provided the emotional attitude toward a given action or belief persists, reasons will usually be found to support it, though the original reasons have faded from memory.

In particular, the "wish to believe" should be given enduring strength. If one can awaken a persistent desire, one may be confident that it will "tend to maintain the idea of its object or end at the focus of consciousness." [1]

Emotions fade, but "when the emotion has run its course, there is often left a permanent residue . . . that may be designated as a *mood*. This mood may be vague and uncertain, . . . or definite and clear. In the latter instance it may be termed an 'emotionalized prejudice'; that is, a predisposition to act in certain characteristic ways in the presence of an object around which center marked feeling values. Prejudices of this sort are easily found in politics, morality and religion. When once formed they are extremely difficult to overcome." [2] It should be said that the writers of this extract give no sinister meaning to the term *prejudice*. To them a prejudice may be either good or bad. They add: "Not only may a mood be the result of an emotionalized upheaval; it may become the starting point of a new expression of the emotion." Applying this statement to our work, if one awakens a strong emotion in his hearers, which results in a mood, that emotion will readily be awakened again by the circumstances with which it has been associated.

[1] See quotation from McDougall at p. 196.
[2] Colvin and Bagley, *Human Behavior*, p. 84.

We have before noted the value of inducing one's hearers to commit themselves at once, when the principal action desired is in the future, so enlisting on one's side the force of inertia which keeps men moving in courses once begun, reluctance to break with associations once formed, and also the pride which makes us reluctant to appear inconsistent.

Work to do. It is assumed, of course, that the student of this chapter will take his opportunities to apply the principles in persuasive speeches, particularly those which seek to overcome active opposition. He may also profit by studying speeches of the orators. For his present purpose those speeches are best which have sprung from historical crises. *Eliot's Debates,* containing the proceedings of the conventions that in the various states first adopted the National Constitution; the debates of Webster and Hayne and Webster and Calhoun on the issue of Nullification, and the Lincoln-Douglas debates, are well adapted to the purpose. Speeches of to-day, concerning matters great and small, will prove suggestive; but the historic contests can be better grasped because of the work which historians and literary men have put upon them. The student should give much attention to the occasions of the speeches studied, and give fair attention to both sides. He should read with care the brilliant speech of Hayne as well as the famous Reply; the arguments of Douglas as well as those of Lincoln.

Perhaps the best single study will be found in Bouton's *The Lincoln and Douglas Debates*, which contains four complete debates of the series, the Springfield and the Cooper Union speeches of Lincoln, and a good introduction and notes. Harding's *Select Orations Illustrating American History* is an excellent work, though there is too much abbreviation of speeches. *Webster's Great Speeches* contains a good selection of his works, and is especially valuable as including Whipple's essay on Webster as a Master of English Style.

Webster's complete works fill many volumes, edited by Edward Everett. But in studying his great debates go to *Debates and Proceedings in Congress*, or to Benton's abbreviation of the Congressional debates.

Conclusion. After all this discussion of persuasion, I have to say that the subject is by no means exhausted. It is as large as human nature. It is a subject that grows upon one with experience. I have not tried to fix dogmatic rules for a subject of such complexity. My hope is that the student will acquire such an interest that he will continue the study, and such a grasp of principles that he can make his study profitable. The study will by no means be confined to books and speeches, but will force itself upon the attention of one interested, in every relation of life. The principles given can be tested and elaborated by your own experiences, in influencing others, and in being influenced by others. You can study persuasion in your relations with those with whom you have dealings,—with those in authority over you, with those over whom you have authority, and with those with whom you must coöperate. You can learn a lesson from the advertisement, the business letter, the gentleman who solicits your subscription for a book or a charity, the candidate who seeks your vote, the student leader who would arouse "college spirit," as well as from every movement and every propagandist of the time.

CHAPTER X

SELECTING THE SUBJECT

SELECTING the topic is sometimes the most difficult part of making a speech. The speaker in court, in the legislature or the convention, and, to a great extent, in the pulpit, finds his theme prescribed for him. The theme of the so-called occasional address, also, may be dictated with more or less definiteness by the occasion; as at a dedication or a celebration. But there are times when the occasion permits such wide latitude that one feels at a loss; and there are times when the demand is simply for a speech, and the chairman of the committee on arrangements says with the utmost generosity, "Oh, just anything at all!" The problems that arise from such a situation, and some which are common to all occasions, call for consideration. The student in a speaking class especially needs some suggestions.

Instead of mooning about with the vague question, What in the world can I speak about? the seeker after a bright idea should put to himself certain questions which will define his possibilities.

1. **Does the occasion suggest an appropriate theme?** Little needs to be said under this head except that we should avoid violently wrenching an occasion or a theme from its natural trend, or disappointing the expectations of an audience. For example, if an audience has gathered to do honor to a man, they may resent, or at least his friends may resent, your failure to render due honor

to him. A Founder's Day celebration at which no mention is made of the founder does not please his descendants. The less personal the feeling of one's hearers for the hero, the greater the liberty allowed in theme and treatment. Washington's birthday has become merely a patriotic holiday; but we can hardly say the same of Lincoln's birthday. Again, an audience may come together because they wish to hear a certain theme discussed, either because it is the theme of the hour, or because they particularly wish to hear the speaker of the occasion on that theme. One may have good reason for refusing to meet the expectation of his audience, but it is not lightly to be ignored.

If the first question must be answered in the negative, one should then ask,

2. **Is there an appropriate subject in which I am interested, and in which I can interest my audience?** The student who cannot think of an interesting theme is a common figure in classes in public speaking. If he will go to his instructor in time, instead of taking Capital Punishment at the last moment, there may be help for him. It is usually unwise to assign a topic; for he is too likely to accept it without real interest. "What are you interested in?" inquires the instructor. The astonishing answer often given, "Nothing," really means, nothing that will do for a speech. The student's interests are so near him often, that he cannot see them; or so familiar that he assumes no one would care to hear of them.

"What are you studying?" is the next query. Perhaps economics is the student's present interest. There are, of course, no end of topics for speeches in that field; such as labor questions, socialism, or the single tax. All are too large for short speeches, but they admit of subdivision. Political science suggests numerous topics;

such as the initiative, the recall, city managers, bossism, and Tammany Hall. Social science is even more fruitful of good topics: the problems of philanthropy and social welfare,—college settlements, playgrounds, junior republics, summer camps, prison reforms, eugenics, etc. History presents many themes which can be related to present-day problems, and many characters of high interest. Literature, especially the drama and the novel; the law, engineering, agriculture,—in fact, every field of study offers something, if only one can recognize it.

One student gloomily told me that his specialty was Latin, and no one could get a topic out of Latin. "But why are you studying Latin in this age and place?" he was asked. "Are you not ridiculed by your friends who are so wise and practical about chemicals and engines?" He made a speech which was at least as wise as the average faculty debate on educational problems; and he commanded interest. To a despairing law student was told how a class had answered the question, "How many prospective lawyers here?" with "None; we are all honest!" He was stirred to a speech on the ethics of law,—a theme which usually arouses the interest of both lawyers and laymen. Laymen like to hear, also, of certain law problems that arise in ordinary affairs, or are discussed in the papers, such as injunctions.

Unless a student, however, has done a considerable amount of work in the field from which he proposes to draw a topic, there is little hope that he will have gotten his bearings in it, found out who the authorities are, what men have thought about it, what theories are exploded and what proved sound, will have assimilated the matter and determined his beliefs, to such an extent that he can deal with it justly. He will do much better with a topic from a study taken last year than from one quite new to him. A student submitted socialism as a theme, saying he was just beginning a course in the subject. It was evident his ideas were of the vaguest, else he would not have thought to present so large a topic in five

minutes. It should be further observed, by one taking a theme from class work, that to give a mere résumé of lectures is not very profitable as training; since the search for and arrangement of material is an important part of our work, and public speaking is the expression of one's own opinions; and also that such a procedure is not honorable when an original speech has been called for.

My own classes usually begin with *campus topics;* that is, subjects that are or ought to be discussed among students. These have certain advantages: the speakers have first-hand knowledge of these subjects; and they and their hearers have keen interest in them. These themes tend to keep the beginner from assuming strange tones and poses, and help him to come into touch with his audience. A student addressing students upon student interests does not feel that the situation is abnormal. And it is a good thing for students to study the problems of their campus life, upon which they often have prejudices rather than information and reasoned beliefs.

The vices of campus topics lie close to their virtues. Too often students feel that no search for material and no thinking is needed on these themes, and that it is not worth while to treat them with care or present them with dignity and effectiveness. They too rarely get at the principles involved by thorough analysis. The difficulty is plainly more in the treatment than in the topics. But inasmuch as campus topics do not as a rule furnish much development, it proves best to limit their use, once a class is well launched, to those instances in which there is reason to believe that thorough-going work will be done; and on those terms we have some strong speeches.

Some of the best of our recent speeches at Cornell, winning orations in fact, have been upon such topics as College "Activities," and "What is College for?" Topics that have proved good in class

are: Should the University control boarding houses? To what extent is the University responsible for the lives of its students? The honor system (in its various forms), Co-education, Professional coaches, Summer baseball, "Wet" banquets, Theory and practice in professional courses, Should "bread-and-butter" courses be given in the Arts College? The four-year residence requirement, Working one's way through college. Any one of these, though they may be treated very superficially, permits of high-class work, in getting at the facts, in finding foundation principles, and in meeting the views and prejudices of the audience.

One speaker's vice which is peculiarly noticeable in speeches on campus topics is that of "carrying coals to Newcastle." That is, the student speaker proceeds to retail facts and ideas which are the commonest of table talk, as if telling something new. But the fault is less a matter of topic than of failure to work. A student wished to speak on the seemingly threadbare topic, Our need of dormitories. This question was put to him, "Why don't we have dormitories? All agree we need them, and the University has funds that might be used." He began an investigation. University publications offered little; so he went to the treasurer, who gave him the facts ascertained by a committee of the trustees. The student came back convinced that the trustees would not be justified in using the funds of the University for dormitories, which would make but a small financial return, and that we must wait for gifts. He made the only speech of the many I have heard on the subject that was worth making.

There are questions of immediate interest to students which are not strictly campus topics. One of the best speeches I have heard recently was on the proposition that students should not do summer canvassing. Many of the speaker's auditors had done canvassing and resented his strictures. The situation was very real and somewhat exciting. Answers were forthcoming. The

speaker had simply gotten hold of a common ethical problem as it related itself to the experience of his audience.

One on the hunt for a topic will do well to consider if he has had any unique experiences, or has known any interesting characters, or has lived in a place of peculiar interest.

A student replied to my random questioning that his home was in Cleveland. "What do you know of Tom Johnson?" "Oh, I know a lot about him; I am related to his family." "Interesting man, was he not?" "I should think so!" "Well, anybody who knows Tom Johnson and what he did ought not to lack for subjects. By the way, how about your 'Golden Rule' chief of police?" The student grinned. "Why, I never thought of those things. Had no idea what to talk about. Got two or three subjects now." He was never again at a loss.

Another student who had failed to find a good topic in a whole term, threw himself on my mercy. All my probing came to naught. He had had no special experiences. His home town was commonplace. As an afterthought he remarked that he had spent most of his winters in Charleston, South Carolina. Now, what could be more interesting to a Northern audience than the first-hand information he had about the life of that once belligerent city? He knew old confederate majors and old plantation negroes; his family from ante-bellum days had owned a plantation near the city, on which could be studied many of the South's problems. He knew the Northern point of view and the Southern; yet he did not want to talk of the South or her problems, he said, because he did not know enough about them! He would have tackled, on the slightest encouragement, the currency bill or the revolution in China, but he did not know enough of the South. His first reaction was, when urged to speak of the South, "Where can I find material?" In a way he was right; he did not know enough. But he was urged to arrange first his own facts, impressions and opinions; and then to read widely, including the work of men of many casts of opinion about Southern problems. A large undertaking; but then he had a fine opportunity to produce some splendid speeches. He did not need to do all at once; but could have begun on a course that would have developed such a fund of material and ideas, that he would never have been at loss for a popular theme in later years.

A conventional conception of public speaking sometimes causes one to overlook good subjects; such as those

pertaining to business, machinery, and in general to how things are done. Business methods and business can be made both interesting and profitable. Popular science and machines and manufactures often offer good suggestions. The advantages and disadvantages of certain types of engines, or of tires, are of interest in this motoring age. How to make automobile tires, Diesel engines, the production of certified milk, have proved interesting topics when handled by students who really knew whereof they spoke.

Many students come to feel that in the long run they are more benefitted by working upon the economic, political and social questions of the day, because they think they learn more of permanent worth. Certainly it is well that students should take more interest in the questions of the day than most of them do; but a judicious mixture of subjects seems best.

The chief moral of these remarks is: Look about you and look in yourself for topics. Get your eyes open for them, and you will find more topics than opportunities for speaking. There is a speech in almost any subject, if you know how to get it out; though it may not be worth while to get it out in every case.

The case is not hopeless even for one who can find no suitable interest existing in his mind. If he will make up his mind to do genuine work upon some subject which he feels he ought to understand, he may gain benefit from the study, as well as make a fairly good speech. Let him go to the periodicals and look for suggestions; but not to find an article that will furnish him all needed material. He should use his wits upon the material, utilizing the directions of Chapter IV.

Or one may take a notable book as his starting point. The book will be worth reading for its own sake; and if

it serves, as it should, to cause its reader to do some independent thinking, he will not only have something to say, but a genuine desire to say it. Books written by authorities, but in a semi-popular vein, are best for the purpose. Many such are suggested to a student in his various courses. One seeking suggestions in some special field, as engineering, law, or agriculture, may ask specialists in those subjects what are the notable books that might prove stimulating.

A few books will be suggested here: Bryce's *American Commonwealth*, Lowell's *Public Opinion and Popular Government*, Lippmann's *Preface to Politics*, Fiske's *American Political Ideals*, Belloc and Chesterton's *The Party System*, Roosevelt's *Autobiography*, McCall's *Thomas Brackett Reed*, Brande's *Ferdinand Lassalle*, Thayer's *Life and Times of Cavour*, von Buelow's *Imperial Germany*, Dawson's *Germany and the Germans*, Birrell's *Obiter Dicta*, Conklin's *Heredity and Environment*, Schreiner's *Woman and Labor*, George's *The Intelligence of Women*, Vallery-Radot's *Life of Pasteur*, *Essays in American History Dedicated to Frederick Turner* (Read first the essay on Kansas), Chesterton's *Heretics*, Rice's *College and the Future*, Fitch's *The College Course and Preparation for Life*, Eliot's *The Training for an Effective Life*, Fulton's *College Life: Its Conditions and Problems*. (See list of "Reference Works" at the back of this book.)

Certain plays and novels, read thoughtfully, may provoke reactions that will serve as impulses to speak; for example: Ibsen's *Ghosts* and his *Enemy of the People*, Shaw's *The Doctor's Dilemma*, Galsworthy's *Justice*, Barker's *The Voysey Inheritance*, Butler's *Erewhon*, Meredith's *Evan Harrington* and his *Ordeal of Richard Feverel*, Wells' *Mr. Britling Sees It Through*.

Mind you, this is a "last ditch" method of finding a subject. The best topics will come out of the speaker's experience,—in the broad sense of the term,—out of what he has been doing, observing, reading, thinking, before the search for a subject began.

This "working up" of a subject is, of course, not possible for one who puts his choice of a subject off till the last moment. There must be time, not only for gathering

material, but also for assimilation. Ordinarily we cannot expect good results unless a speaker in choosing his subject two weeks in advance (which is the minimum time he should allow himself), has already a good deal of knowledge and interest in regard to it.

3. **What purpose do I wish to accomplish?** So far we have assumed that the speaker has no purpose beyond interesting; but generally he will wish to inform, convince or persuade. As Genung has said,[1] the speaker chooses an object rather than a subject; and then he chooses a theme that will serve his object. A stump speaker, for example, has as his object the winning of votes; but he may choose any one of many topics to serve his purpose,—the tariff, the woolen schedule, control of corporations, which party has the worst bosses, or economy. Even when a speaker's general theme is prescribed by the occasion, he still may make the theme serve his own purposes. Thus on Lincoln's birthday, one may honor Lincoln's memory while using his authority to support a policy, or to condemn the party he helped to found. George William Curtis was able to grace with his oratory all sorts of conventional occasions, such as dedications, commencements and the banquets of societies, and at the same time to preach most effectively a high type of patriotism and civic righteousness. Without a serious purpose occasional addresses are likely to be bombastic, dreary or absurd affairs. The Gettysburg Address is masterful in the way Lincoln makes his more evident and his more serious purposes serve each other.

In considering purpose, the speaker may well ask himself if there is any object to be served by discussing the topic under consideration before the prospective audience. Speeches in my classes which urge the need of

[1] *Practical Rhetoric*, p. 258.

a new gymnasium and this and that change in administration, would be much more appropriate if they could be addressed to the trustees or the faculty. But this is fully as much a question of the adaptation of material as of choice of topic.

A student offered this for his first speech: The student help at the —— cafeteria should have a rebate on their meals. He was interested and oblivious of the fact that we had nothing to do with the matter. His next offering was, Why our glee club is so successful. The speech turned out, as feared, only a glorification of a local institution,—a poor speech because there was nothing to accomplish.

4. **Is the topic congruous with the mood of the occasion?** This is also largely a matter of treatment, but it is evident that some topics are too heavy or somber, and some too light for certain occasions; and that an attempt to adapt them would produce absurdity or worse.

5. **Will my audience wish to hear this topic discussed by me?** This has been sufficiently considered in Chapter VI.

6. **Can the topic be properly treated in the allotted time?** Most subjects can be treated briefly or at great length; but some suffer greatly in a brief discussion. Some topics require much preliminary explanation with a given audience, and some depend for their force upon a wealth of detail, as is the case with a speech intended to impress the audience with the character of a person.

There may be times when it is important to cover a whole broad topic in a speech; but usually it is best to confine one's self to a subdivision which can be fairly treated in the time allowed. Yet only with the greatest difficulty can some be made to believe that it is better to give a thorough treatment of one idea, make one point "stick," than to give a cursory treatment of many points. There is a natural desire to tell all one knows of an inter-

esting subject, and a liking for completeness. If one has proved an evil, he feels that he ought to set forth a remedy. And there is a less worthy reason in the fact that it is easier to give a superficial treatment of a large topic, such as socialism, than a thoroughgoing treatment of one phase. So we have many speeches in which many points are touched but all left in confusion, many motives are mentioned but none pressed home, and in which neither evil nor remedy is established.

In trying to meet the very real difficulties imposed by the limits of time, when one wishes to speak on a topic which requires elaboration, one should consider the particular audience, and ask himself what it can be depended upon to know, what its points of view are, and what it believes. Perhaps the audience in a given case can be depended upon to agree that the evil exists. Then after a brief statement to put the subject definitely before them, the speaker can proceed at once to the remedy. Perhaps there is one argument which will draw others with it; or one motive that is all sufficient.

7. Is the topic too difficult for oral presentation under the circumstances? Subjects may be too intricate and difficult for oral presentation, especially when there is little time, or when the audience is not well informed. Some philosophical and scientific questions are not available before general audiences; though much depends upon the skill of the speaker, as is evidenced by Huxley's lectures on Evolution. I may instance the following as topics upon which speakers have failed because of inherent difficulties: The gyroscope compass, The fourth dimension, Non-Euclidean geometry, The crawl stroke in swimming.

Topics suggested. Now that we have some general ideas on the choice of themes for speeches, we may profit

by a list of topics, though such a list can be only suggestive. There is no intention that students shall confine themselves to this list; nor is it expected that they will find in many instances that the subjects as stated are exactly suited to their use. In the first place, no two minds work just alike and what one has found good may not suit another; and in the second place, many of these topics are much too broadly stated. They are put in merely to suggest possible fields, and should be much limited. The chief hope in giving this list is to make the student react by thinking of some kindred topic which is what he needs. The list will do more harm than good if it is made a substitute for independent thinking. The classification is very loose; and many of the topics will fall in one or another class according to treatment.

Two final suggestions: Do not look for perfection in a subject. Remember, a pretty good topic in time is better than an ideal topic that is found too late for good preparation. And do not look rapidly over several pages of topics, dwelling upon none. A student said to me the other day: "I have looked over two pages of your suggested topics and haven't found one I could talk on five minutes." Of course not; for he did not dwell upon any long enough to get to thinking about it and to see what its possibilities were. Find the group that seems most promising, and then go over it slowly, making a little analysis of any topic that seems at all promising. *Less looking and more thinking is needed.*

CAMPUS TOPICS

The honor system: (*One* of these phases.) The moral question involved. What is "cribbing"? The pure honor system. The system with machinery for enforcement. Should students under an honor system be required to report cheating? Should they be required to place a pledge upon their examination papers? Should there be one system for all the colleges of a university? Should

the honor system be extended to include compositions, reports, etc.? Does the presence of a proctor in any way justify cheating? The student's sense of honor. May a student ever conscientiously help another during an examination?

The upperclassmen's right to rule. Faculty responsibility for student conduct and its limits. Should the faculty ever censor student publications? Does the faculty govern too much? Should there be three days of vacation at Thanksgiving? Senior societies. Student activities vs. studious activities.

Rise of intercollegiate athletics. Development of football. Why is football the great student game? College life without intercollegiate athletics. Athletics and the development of sportsmanship. Athletics at Oxford compared with athletics at ——. Commercialization of sport. Professional coaches. Do athletics cost too much? Should the university levy an athletic tax? Should a varsity athlete receive college credit on easier terms than others?

Cheer leaders: How select them? How much leading should they do? Ethics of cheering at games. Winning games from the bleachers. Limits of proper support for a team. Let the better team win. Should the coach direct the game? Inducing preparatory school "stars" to come to one's college.

Defense of the "grind." Value of regularity in college routine. Students and efficiency. Following the crowd in college. The excuse habit. Should student competitions be limited and regulated? Does it pay to go through college if one must earn his way by table waiting, caring for furnaces, etc.? How to earn one's way through college. Should students vote in their college town? Should a college town be "dry"? Large college or small? Should students be "rushed" for fraternities in the first term? Student responsibility for the college's reputation.

Is the main benefit of college learning to deal with men? Is it the best place for that purpose? Is it worth while to "play at business" in college? A liberal arts course for the business man. A liberal arts course for professional men. What is a trained mind? What is culture? What is education? Is law a cultural subject? Engineering? The education of Oxford. Of the German university. The free elective system. Spencer's view of education. When should specializing begin? Should the A.B. degree be given for a course which omits, for the most part, the humanities?

Should attendance be required of college students? Should a student be compelled to do his college work? Should there be final examinations? "Confessions of an Undergraduate." (See in the *Outlook* for July 28, 1915, an article with this title, and replies in several later numbers.) Are our standards too low? Is compul-

sory military drill in a university a good thing? The evils of free tuition.

Advantages of a year's leave of absence from college during one's course. Should a university be advertised? Are athletic teams and glee clubs the best advertisements of a university? Should a student who is "working his way through college" be passed on easier terms than others? Should an instructor's pity for a student have anything to do with his marks? A student's idea of a proper excuse system. Individuality and a college education. Should the state support higher education? Is there a good return on the investment?

PUBLIC QUESTIONS

The boss in politics. The sources of his power. Is he a necessary evil? How may the boss be eliminated? How Tammany gets the votes. Literacy test for voters. The short ballot. The recall. The initiative. The Governor's initiative. Commission Government. Experience of Galveston (or any other city which has tried commission government). Commission government for large cities. City managers. Home rule for cities.

Independence in politics. Party spirit. Party loyalty. The Mugwump movement. Civil service reform. Curtis, the independent. Cleveland and Civil service reform. "To the victor belongs the spoils." Mr. Bryan on the reward of party services. Is he right? If so, how far? Is strict party loyalty the best road to office? Influence of the independent voter. Think for yourself.

Public ownership of water plants, of lighting plants, of street railways, of telephones. Inheritance tax. Single tax. A living wage. Minimum wage laws. Syndicalism, or the I. W. W.

Immigration: A danger to our institutions. To labor? Should we object to those immigrants who earn money and carry it away? What kind of immigrants do we want? Distribution of immigrants. How can we wisely restrict immigration? Japanese immigration. Is California justified in her attitude?

The liquor problem. Effect of alcohol on the human system. Effect on the skilled worker. Liquor and the English factory worker. Temperance and teetotalism. Economics of the liquor problem. Is prohibition right in principle? Can prohibition prohibit? The case of Maine. Of Kansas. Local option. State prohibition. National prohibition. State dispensary system. Army canteen. Liquor and the war. How Sweden handles her problem. The manufacturer's attitude. Sunday selling. Personal liberty. Best attitude for young man toward liquor.

SOCIAL PROBLEMS

The habitually poor. Should we let the destitute die off? The thrifty pauper. Giving to beggars. Organized charity. State tramp farms. Poor houses. Children's homes. Neighborhood nurses. Playgrounds and swimming pools. Vacant lots for gardens. Child labor. Why children work in factories. Why should not children work? Right of the state to limit labor of women and children in their freedom of contract. Low wages and morality. Welfare work of employers. Model villages. Profit sharing.

Criminals and vagrants. The probation system. Juvenile courts. Honor system for convicts. "Welfare leagues" in prisons. Stripes and the lock-step. Is the criminal responsible for his crime? Prison labor. Reformatories vs. prisons. Obligation of society to provide healthful prisons. Prisons as schools of crime. Insanity as a defense in criminal actions. Increase of homicide in this country. Lynching.

The feminist movement: What is it? Effect on marriage. On the home. "Women, once our superiors, now our equals." Women, in the industrial world. In education. As politicians. "Taxation without representation." The right to vote. Does woman need the ballot? Does woman wish the ballot? Women and the liquor problem. Women as office-holders. Militancy. Women's suffrage and social welfare.

TOPICS FOR EXPOSITION

How fishes swim. (Every one thinks he knows, but few do know. Such a topic proves interesting.) Circulation of the blood. What is homeopathy? The germ theory of disease. Serum therapy. The action of narcotics. Fertilization of flowers. Mendel's law. Acquired characters. The weather map. How trenches are made. Outposts. Supplying an army in the field. Range finding. The American serve in tennis. What is religion? What is philosophy? Science? What is Hedonism? Pessimism? What is hypnotism? The origin of language. What is socialism? What is gambling? What is a contract? Contributory negligence. Intoxication as a defense. Conspiracy in restraint of trade. How the workingmen's compensation law works. Water rights.

How paper is made. Portland cement. Coke manufacture. Hamburg's filtration system. Mine ventilation. Slides in the Panama Canal. Building the Detroit River tunnel. Principle of a four-cycle gas engine. The carburetter. The magneto. Making fertilizer from the air. Perpetual motion. Why the aeroplane flies. How a phonograph works. How a horse is trained. How the salt beds 2,000 feet under Ithaca were formed.

SUBJECTS FOR PERSUASION

Most of the topics suggested in this list may be treated persuasively. If you wish to urge your hearers to do something to which they have no strong objections, take such a theme as, The need of exercise, Read good books, Don't waste your time, Take an active part in politics, Keep out of debt.

If you are to make a speech to exercise your skill in securing conviction when strong beliefs and prejudices are involved, choose such as these: Professional coaches should be abolished, The University should impose an athletic tax, Immigration should be checked, National prohibition, Garrison deserves our gratitude, There should be a censorship of moving pictures, Sunday tennis, A larger navy, Gas-electric cars are best adapted to the —— line.

HISTORICAL

Origin of the Constitution. States rights and centralization. (May be treated historically and also as related to present.) Why the Union was formed. Problems confronting the constitutional convention. Compromise in the Constitution. Development by interpretation. Comparison with the British constitution. Strict construction. John Marshall. Hamilton. Jefferson. Madison. Responsibility of the President. Slavery in the Constitution. New England and the war of 1812. Calhoun and nullification. Webster and the Union. Hayne's speech. Clay's work for harmony. Compromise of 1820. Of 1850. The Kansas-Nebraska struggle. Stephen A. Douglas. Alexander H. Stephens. Jefferson Davis. John Brown. Garrison. Why the war came. What if war had been avoided. Reconstruction. The United States and secret diplomacy. The acquisition of California as "land-grabbing." England and the violation of neutrality.

Jefferson: The man. Early career. In the Continental Congress. In France. As Secretary of State. Jefferson and Adams. Jefferson and Hamilton. As President. The Louisiana purchase. The patron saint of democracy.

ETHICAL

"My Country, may she always be right; but—right or wrong—my Country." "My Country, right or wrong. If right, to keep her right; if wrong, to set her right." Is the Golden Rule workable? Is returning good for evil practicable? Is non-resistance feasible?

The philosophy of Omar's *Rubaiyat*. The view of life presented in *Ecclesiastes*. Longfellow's Psalm of Life. Jacques in *As You Like It*. Tennyson's Palace of Art. Browning's Rabbi Ben Ezra.

The epicurean. The active life and happiness. Education and happiness. Aim in life. The ideal life. The Puritan. Puritan and Quaker. Puritan and Cavalier. A typical Puritan. Puritan and tolerance. Puritan as pictured by Hawthorne.

MISCELLANEOUS

Smoke prevention in cities should be compulsory. Should the Chicago terminals be electrified? Use of the open caisson. Should the course in civil engineering be made five years? Should engineers be required to take out licenses? Government control of water powers. Motor fuel. Should engineering students be required to take English? Economics? Engineer as manager. Engineer and public affairs.

What is architecture? Architecture of Stanford University. The Parthenon. The Pantheon. The Grand Central Station in New York City. Its arrangement. Its style. Foundations of the Woolworth building. Sewage disposal for the country home. Indirect lighting for the home. Thomas Jefferson as an architect. Dealing with patrons. With contractors.

The lawyer in history. In Greece. In Rome. In England. In foreign lands to-day. The law as a learned profession. As a business. As a stepping stone to other businesses. College trained or office trained. Lawyer as citizen. As public man. As legislator. As leader. Ethics of law practice. Defense of the guilty. Duty to client. To the court. The shyster. The ambulance chaser. Contingent fees. The criminal lawyer. The office lawyer. The trial lawyer. The corporation lawyer. Psychology and legal evidence. Cross-examination. The law's delays. Necessity for technicalities. Excess of technicalities. How judges make law. A great lawyer. A great case. McCulloch vs. Maryland. The Dartmouth College case. Allen vs. Flood. Gibbons vs. Ogden.

Origin of medicine. Hippocrates, father of medicine. Medicine one hundred years ago. Harvey. Hahnemann. Osteopathy. Vivisection.

Journalism: Rise of. "Let me make the newspapers and I care not who makes the religion or the laws." The press as an educator. Freedom of the press. Necessary limitations. Censorship of the press. Political power of the press. The partisan newspaper. Is the associated press a dangerous monopoly? Journalistic enterprise and yellow journalism. Stealing private papers. Attacks on public men. Journalistic blackmail. Plea that the public demands sensationalism. The New York *American* as a newspaper type. The New York *Evening Post.* Philadelphia *North American.* Kansas City *Star.* Horace Greeley. Charles A. Dana. E. L. Godkin. W. R. Hearst. My ideal newspaper. Responsibility

for advertising. For error. How much should we read the papers? The weekly reviews.

The theater. Drama in Athens. In Rome. The miracle plays. The Chinese stage. In the days of Shakespeare. "Legitimate" drama of to-day. Musical comedy. Effect of moving pictures on theater business. Upon drama. The sex play. "Damaged Goods." Shakespeare and Shaw. The college play. The endowed theater. The theater in Germany. Joe Jefferson. Henry Irving. Charlotte Cushman.

Agitation and reform. Philosophy of reform. Of agitation. Of conservatism. Of compromise. Lincoln and Garrison compared. Methods of agitation.

Democracy. How much of it do we want. *Vox populi, vox dei.* Democracy as an educator. Democracy and efficiency. And genius. As a moral force.

Advertising. Attention and advertising. Advertising as persuasion. Repetition in advertising. Catch phrases. Waste in advertising. Does honest advertising pay?

Disregard for law. American tendency to tolerate abuses. The futility and worth of institutions. Multiple personality. Modern dancing. Novel reading. How to read books. "Seeing is believing."

SPECIAL PROGRAMS

The suggestions which follow are especially for teachers rather than for students, but might help the latter also. They are the product of experience with classes in extemporaneous speaking, where a number of speakers are asked to treat the same general topic. Many of the subjects above have been used in the same way.

As a method of killing two birds with one stone, I ask each speaker to prepare a lecture upon some part of a text on public speaking; say Phillips's *Effective Speaking*. Not much originality is expected, except in illustration. The text may be used to a reasonable extent during the talk. Members of the class may ask questions, and are held responsible for the content of the lectures on examination.

A similar program can be worked out without reference to a particular work, with such topics as introductions, conclusions, ethics of borrowing, courtesy to opponents.

A character sketch. Each speaker is to present an actual character so that the character shall seem real and significant. The chairman, a member of the class, may speak upon the significance of biography. Directions to the class are something like these: Make your hearers *acquainted* with the personality you present.

Choose a person you know at first-hand, or of whom you have intimate knowledge. Let your character be one worth considering, though not necessarily famous, and to you either admirable or the opposite. Do not choose a familiar figure of the campus or of the press, because there would be no real test of effectiveness. Consider which method will be most effective: a connected biography, or selected incidents arranged about certain characteristics. Note well that no abstract presentation of qualities can make a character "convincing."

Variation of the preceding: Let each speaker present, A hero of mine.

Each speaker is to make a speech upon some one characteristic of Lincoln (or other well known character), using at least one incident from his life as an illustration. The story is to be orderly, clear and to the point. Details are to be chosen that give a definite impression, without superfluity and without barrenness. The story must really illustrate, and not be dragged in.

Each speaker is to make a speech, on any subject he likes, in which he uses a story, or other illustration, in such a way that it aids in making the point. It must not be used for its own sake. If nothing else occurs to one, he may turn to Æsop's fables.

(The purpose of the two preceding exercises is to encourage the use of illustrations. Students rarely use them, and when told to, think of nothing but stale banquet stories. Insist upon pith, point and propriety. In order to impress certain points about story telling I often have an exercise with stories reproduced from such writers as Hawthorne, Poe, Kipling. This is always enjoyed and serves to some extent to awaken the artistic sense.)

Each speaker on the program is to read the articles in the *Nation* entitled, Observations in a Big University, Vol. 76, at pages 66 and 88, and speak on a topic suggested by them. (They have to do with culture, democracy, commonness, table waiting, social life, etc. Is the writer a snob, or is she right?)

Description of a phase of real life in a community well known to the speaker, but not to the audience, if possible. Choose with care means of making it real to us,—setting, anecdote, customs, sayings, occupations, pleasures, anything that will serve to fix a definite picture in our minds, or make the life real to us. Do not try to convey merely the unique features.

Describe a scene to give a definite impression, as of its grandeur, desolation, variety, etc.

Again, the aim may be simply to make the audience see the scene as it is. Give special attention to point of view.

Religion: My point of view. It is understood that each will speak frankly, but with entire courtesy towards those who differ.

(I never submit this topic without securing the assent of all the class to these conditions.)

One good reason for voting for (any candidate of general interest). (This program is for use just before election.)

The liquor problem. My solution.

What I get enthusiastic about.

Discussion by each member of one of the best articles that has recently appeared.

My favorite book. (Make your hearers want to read it.)

Read with care Dickinson's *Letters of a Chinese Official*, and be prepared to speak upon any topic assigned from it. Have your ideas in usable form. Attack or defend the book as you please.

CHAPTER XI

FINDING MATERIAL—ORIGINALITY

THE efficient use of the stores of material in a library is an art worthy your attention; and an art so difficult that its adequate treatment demands a volume written by an expert. A few suggestions helpful to the average reader can be offered here.

Finding the Books. Make a beginning on improving the efficiency of your research, by going into the best library within reach and browsing around. If the library publishes a descriptive pamphlet, obtain a copy to aid you. Acquaint yourself with the methods of cataloguing. You will find that books are entered in two ways: under the author's family name and under the subject; and that only a few are entered under their titles.

If one goes to a library to find the works of an author whose name is known, the matter is comparatively simple. Certain methods of cataloguing should, however, be noted. The following is taken from the published suggestions of the Cornell University Library:

"Books are entered under the author's family name, unless an author has consistently used an assumed name. A nobleman is entered under the title of nobility, and a married woman under her last married name.

"English compound names are arranged under the last part, *e. g.*, Lane-Poole, under Poole; foreign names under the first part, *e. g.*, Pardo-Bazan under Pardo.

"Prefixes to English names, *e. g.*, De Quincey, Van

Buren, etc., form a part of the name and determine their place in the alphabet; prefixes to French, Spanish and Italian names when they are articles, *e. g.*, LaFayette, are a part of the name and determine the place in the catalogue, but other prefixes like the preposition de, von, van, etc., of foreign names except Russian, are disregarded in the alphabetical arrangement. Names beginning with M', Mc, St., Ste., are arranged as if spelled Mac, Saint, Sainte. The German umlauts ä, ö, ü, are arranged as a, o, u."

By a little experimenting you can determine whether or not your library follows the same methods. Do not fail to experiment while you consider this chapter, and translate the suggestions into working methods by actually handling the catalogues, indexes and reference books mentioned.

The greater difficulty arises when one goes to a library to find works on a given subject, without knowledge of the authors. A reference librarian tells me that the chief cause of failure is the tendency to look in the catalogue under the single word the searcher has in mind as representing his subject. A student once told me he could find nothing of value on the subject of Criminology in a library of more than 400,000 volumes. A half-hour of searching by one who is certainly no expert revealed more than could be read in a week. The student would have been helped by the following suggestions:

If you do not find books under the subject heading you have in mind, try other words of related meaning; for example, if you do not find Reformatories try Prisons, and keep trying until you find what you want, or exhaust your vocabulary of words that might form the heading for the desired books. You are likely to come soon upon a "see" reference. Thus the Library of Congress has no works catalogued under the heading Penology, but

under that heading refers to Prisons, Punishments, Reformatories. Turning to these headings, you will find long lists of books directly upon these topics; and you will find "see also" references to related topics. Look for the cards bearing the "see also" references at the end of the alphabetical list of works under a particular subject heading. For example, in the Cornell University Library, the catalogue, after a long list of books under Penology, has "see also" references to Criminal Law, Prisons, Reformatories, Pardon, Punishment, Crime, Capital punishment, Degeneration, Commutation of sentence, Detectives, Foundlings, Manslaughter, Insanity—Responsibility, Immoral literature, Trials—Criminal, Temperance, Women—Crime, Police Power, William Shakespeare—Criminal characters, Suicide.

You should notice that under a given subject heading the general, unclassified works are placed first, alphabetized according to the authors' names, and that after these are placed, in distinct alphabetical lists, books under various subheads. Give a few minutes to observing the use of the guide cards; that is, the cards that stand up above the catalogue cards. It helps to note that author and title headings on the catalogue cards are lettered in black, while subject cards have headings in red. On an author card, sometimes on the face, sometimes on the back, you will usually find the subject under which the book is classified, and this will aid you in looking up other works on the same subject. Note that governments, states, cities, etc., and organizations which publish reports and other works concerning their affairs, are treated as authors of their publications. Some difficulty may arise in finding the reports of a body which has in its name the name of a political division. Do not look for a report of the United States Steel Corporation in its

alphabetical order under United States, but in a distinct list after all the publications of the national government.

Much time can be saved in finding the literature on a subject, if you can get hold of **a bibliography** of the books and articles relating to it. The card catalogue may reveal the existence of such a bibliography in your library. Look for the catalogue cards describing bibliographies in the alphabetical position of the word *bibliography* among the subheads of your subject. Get the use for a half-hour of Kroeger's *Guide to the Study and Use of Reference Books.* Or turn to the *American Library Annual,* which publishes lists of bibliographies on all sorts of subjects. A librarian can sometimes obtain for you a bibliography on a topic of large public interest from the Library of Congress. Articles in cyclopedias frequently include bibliographies. *The Book Review Digest,* an "evaluation of literature," gives brief notices of the newest books.

The American Catalogue of Books, 1876 to date, *The English Catalogue of Books,* 1801 to date, and the American book-trade publications, *The United States Catalogue of Books in Print in 1912,* continued by the *Cumulative Book Index,* issued annually, and *Publishers' Weekly,* the Peabody Institute Library *Catalogue* (including both books and periodicals), and the catalogue of the Library of Congress (a card catalogue is found in twenty-five of the largest libraries of the country),— any or all of these may serve to inform you of the books in existence on a given subject; and though the books you want may not be in your library, still you may be able to obtain them by purchase, by visiting a larger library, or by loan through the good offices of the head of your library.

The periodicals. As a guide to magazine articles we

have *Poole's Index to Periodical Literature.* Read its introduction to learn its system. Note in particular the system of "see also" references. This covers the period of 1882 to 1910. For later years we have the *Reader's Guide.* It is published monthly and cumulated in yearly volumes. It began in 1902, under the name of the *Cumulative Index.* There is also the *Magazine Subject-Index and Dramatic Index.* It began in 1908. Its monthly edition is the *Bulletin of Bibliography and Dramatic Index.*

For finding articles in newspapers we may turn to the yearly indexes published by the London *Times* and the New York *Times.* These may be used for other papers by taking the dates as clues. The indexes of such weekly and monthly publications as review current events will help in fixing the dates of newspaper items. The *American Library Annual* has an index to dates of importance in each year, and the *Information Quarterly* is a digest of current events that can be used with newspaper files. You will probably find in your library the bound volumes of several daily and weekly papers.

Legislation, investigations, reports, etc. The *Public Information Service* is a bi-monthly index to investigations into state and municipal problems, court decisions on constitutional questions, proceedings of international, national, state and municipal organizations, civic and social organizations, bar associations, and important legislation. Turn to the card catalogue in a large library, and look over the list of reports published by any state, upon labor, taxation, insurance, education, etc. Look, for example, under the heading "Wisconsin." Hasse's *Index of Economic Material in the Documents of the States of the United States* is a valuable aid.

United States government publications. You will see

by Kroeger's *Guide* that these are extremely numerous. Among the more important are the *Abstract of the Census,* the *Statistical Abstract,* dealing with population, finance, commerce, products, immigration and education; *Catalogue of the Public Documents* of the United States; and the *Congressional Record.* There are index volumes for finding speeches in the *Record.* The *Record* does not include bills, which can sometimes be obtained from your congressman. Those passed may be found by consulting the *Catalogue of Public Documents* or in the *United States Statutes.* To find the report of a department look in the library catalogue under "United States" for the name of the department. Many of these reports can be obtained by sending a request to the proper department. You should become familiar with some of the special reports, as the *Report of the United States Industrial Commission.*

One often wishes to gain information in regard to particular facts rather than to find a book to read as a whole upon his subject; and a vast number of works to supply this need have been and are constantly being compiled. One should not despair, before looking in these, of finding out any fact that has interest for any considerable number of persons. It will prove profitable to look these compilations over, searching for information on any topics which come to mind.

The year books: *The New International Year Book; The American Year Book; The Statesman's Year Book,* trustworthy and especially valuable as giving the sources for all kinds of statistics; the *World Almanac;* the *Tribune Almanac.* You should own one of these almanacs.

For historical facts see: *Harper's Book of Facts,* Hayden's *Dictionary of Dates;* Larned's *History for*

Ready Reference; Ploetz's *Epitome of Ancient, Medieval and Modern History.* These are, of course, chiefly useful for finding isolated facts, and are not to take the place of more complete works.

For biographical facts: *The Dictionary of National Biography,* the most comprehensive work of its kind, but includes no living persons; Lippincott's *Biographical Dictionary,* to the end of the nineteenth century; the *National Cyclopedia of American Biography,* devoted mainly to contemporaries, 1892–1901; *Who's Who,* an English work; *Who's Who in America;* Allibone's *Critical Dictionary of English Literature and British and American Authors.*

For literary facts: Granger's *Index to Poetry and Recitation,* giving titles, authors and first lines; Peet's *Who's the Author?* a brief account of novels, stories, speeches, songs and general writing in America; Brewer's *Dictionary of Phrase and Fable,* "giving the derivation, source, or origin of common phrases, allusions and words that have a tale to tell"; Brewer's *Reader's Handbook* of famous names in fiction, allusions, references, proverbs, plots, stories and poems; Bartlett's *Familiar Quotations; Dictionary of Quotations,* by Harbottle and others, including quotations classical and modern, in English and in foreign tongues.

If you are working on the selection, Who is to Blame, in Chapter XIV, and wish to learn about Jeremy Diddler, look in Brewer's *Reader's Handbook,* or in Webster's *New International Dictionary,* in the lower division of the page; but if you wish to learn about Dick Turpin or Jonathan Wild, who were real characters, or about Tweed, who is referred to under the name of Wild, look in a biographical dictionary.

Finally, one of the most expeditious and satisfactory

ways of finding material is to ask an expert in the subject what the authoritative books are. If you ask at the right time and in the right way, he will usually be glad to help you. Make free use of the services of the reference librarian: he is there to help you. But do not expect him to do your work for you: be satisfied when he has shown you how to help yourself.

What to read. Any book or article on your subject may be worth reading; if not for its information and arguments, at least for its viewpoints. But when there is a great mass of material at hand, it is usually wise to pick and choose. In any case, you will do well to read the better works first. How shall you know which are the better works? You may ask a specialist in the subject. From your searches through catalogues and indexes you will gain some impressions as to who are the important writers on the subject. You can infer something of their standings by observing the character of the publications which accept their articles. You can observe which books are recommended, or noted as important, in the most bibliographies. From articles read you can gain some idea of the names which are generally respected. You can learn from title pages and from *Who's Who* of the works produced and positions held by your authors; or you may be able to find a more authoritative biography. You can judge from the date of publication whether the work represents the latest views,—a matter of much more importance in some subjects than in others. None of this evidence is conclusive, but any of it may be helpful in determining whether a book is authoritative and what discounts to make. When in regard to such a remarkable history as that contained in Prince's *Dissociation of Personality*, I ask a psychological friend if it is to be taken at face value, and am told, "Yes,

so far as facts go," I know how to read the book. Of course, the final test of a book is the book itself; but the less versed one is in a subject the more one needs aid in selecting reading upon it. The tests for authorities, set down in Chapter IX, may be reviewed and applied here.

In any case, do not be satisfied with reading a careless article, or with reading one article or book. Read enough to gain a comprehensive view of your subject, and to learn the various opinions held in regard to it.

How to read. In taking up a book, examine title page, preface and introduction. These will enable you to understand the book better, because you will know better what the author has tried to do, the scope of the work, its point of view and its limitations. You will be better able to decide, too, whether it is an impartial statement of facts, or a statement of facts manipulated to establish a thesis. Look at the table of contents to get the plan of the chapters; and look over the index, or the index volume if you are dealing with a set of works. Time spent in getting acquainted with a book will save time.

As for the actual reading, what better can be said than was said long ago by Bacon?[1] "Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider." Read, that is, open-mindedly, not with awe of the printed page, not simply to find support for your own views, ignoring or rejecting all that refute them, and not simply to find pat quotations or something to fill up with; but with mind alert for all the truth and with critical judgment. Read and think, and think more than you read. Compare what you read with what you already have in mind. Keep in mind as you read any special bias of the

[1] *Bacon's Essays*, On Studies.

writer; for example, in reading Mills or Ricardo on economics, remember that they wrote as believers in the doctrine of *laissez faire*.

Bacon continues: "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others are to be read but not curiously [carefully]; and some few are to be read wholly, with diligence and attention." Ability to skim books wisely is needed by every reader; but it seems that students to-day are sent through so many books in haste, in the preparation of so many ill-digested papers, that there is danger that they will never gain the ability to master, or exhaust the possibilities of a page. The work with selections is a help to thorough reading. "Beware of the man of one book," says a proverb, and like most proverbs this expresses a great half truth. The man of one book is likely to be narrow and to overlook the possibilities of the opposition; but his complete mastery of one view of a subject makes him a dangerous antagonist for the man of vague ideas and information. The speaker should read rather widely that he may know all sides of his question, and thus be honest with himself and his audience, and also know what to expect from the opposition; but he should "chew and digest" some of the best works on his subject.

Taking notes. At times one may read just to soak himself full of a subject, and wish few notes; but most often he wastes time if he does not pin down what he reads. The ideas which seem perfectly clear as he reads, grow hazy and slip from memory; the facts which he is sure he can remember or turn to when he needs them, quite elude him. He may wish to use them a long time after his reading.

Some may prefer to read a book through before taking

notes; others to take notes as they read. A good method is merely to jot down on a slip (Do not mark the book unless it is your own!) the pages on which useful matter is to be found, and then make complete notes after finishing the book. As for the manner of taking notes, the following suggestions are offered, in addition to what was said in Chapter IV:

1. Use cards of uniform size, the size you determine is best for your card index.
2. Place on a card matter relating to one sub-topic only.
3. Quote from the original source, if possible.
4. Always make an exact reference to the source at the time you make a note. You may wish to state this in answer to a challenge, or to return to the book for verification or additions.
5. "Quote exactly, and use quotation marks."[1]
6. "Indicate omissions by means of dots, thus . . ."
7. "When you supply your own words inside a quotation, inclose them in brackets [thus]."
8. "Indicate at the top of each card the main subject or issue to which the evidence relates, and the sub-topic."

PERSUASION	THEORY
James, *Psychology: Briefer Course,* p. 452. "We thus find that [Italics J's] *we reach the heart of our inquiry into volition when we ask by what process . . . the thought of any given action comes to prevail stably in the mind.*"	

[1] I am drawing freely here from Foster's *Argumentation and Debate,* p. 78.

Do not imagine that these suggestions are intended to make extra work. If I had followed for the past twenty years the advice I am giving, I should have saved myself much waste of time and labor.

As a final suggestion on reading: Do not suppose that a speaker should depend entirely upon special reading for a given speech. Phillips Brooks said to the Yale divinity students:[1]

"One preacher depends for his sermon on special reading. Each discourse is the result of work done in the week in which it is written. . . . Another preacher studies and thinks with far more industry, is always gathering truth into his mind, but it is not gathered with reference to the next sermon. It is truth for truth's sake, and for that largeness and ripeness and fullness of character which alone can make him a strong preacher. Which is the better method? The latter, beyond all doubt. In the first place, the man of special preparation is always crude; he is always tempted to take up some half considered thought that strikes him in the hurry of his reading, and adopt it suddenly, and set it before his people, as if it were his true conviction. Many a minister's old sermons are scattered all over with ideas which he never held, but which held him for a week."

This quotation bears, also, upon our next topic.

Originality. It is proper to follow a discussion of the sources of material with some consideration of originality. The speaker upon the platform is understood to be giving an original speech, unless a statement is made to the contrary. What is the meaning of the term *original* as here used? No very definite answer can be given; but one can arrive at a working conception. Baker speaks of "the reaction of an individual mind on the

[1] *Lectures on Preaching*, p. 157.

material."[1] That may serve as a definition of originality. Essenwein puts the matter thus:[2]

"How does my mind work when it receives a new truth?

"Does it enjoy the truth, and then give it out again unaltered, exactly or substantially in the same words? That is quotation, if credit is given to the author; otherwise it is literary theft.

"Does my mind feel stimulated, upon receiving truth, to produce other thoughts, and yet utter the received thought without change? That is expansion.

"Does my mind not only receive a stimulus from new truth, but also assimilate it, transform, clarify, and amplify it, so that in uttering that truth I utter it stamped with my own image and superscription? That is originality.

". . . An original thought is a new birth,—the fruit of a union of truth from without and of thought from within."

Originality may consist in finding a new phase of a subject, in working out a new analysis, or a new viewpoint; or in applying an old truth to a new situation. Each age must adapt old knowledge, the product of earlier ages' experience, to its new, or seemingly new, circumstances, and restate it in terms of the new day. "A thought is his who puts new youth in it," says Lowell. Certainly we do not demand an absolutely new thought; for, as has been said, one absolutely new thought to a century is a high average. It is enough that an individual has really reacted to the old ideas. That is a high degree of originality when one has come to a clear realization of a truth as the result of experience, even though the truth was in his first copybook. "The burnt

[1] *Forms of Public Discourse*, p. xix.
[2] *How to Attract and Hold an Audience*, p. 51.

child'' has an original idea when he first learns by experience that fire does burn. I recall a student who came in with a great desire to write on Compensation, a thought which had come to him from a certain experience and which he supposed really new. It was honestly original, though as old as the first thinker.

We admit a degree of originality, also, in one who gives an old idea freshness of treatment and puts it in a superior way.

[1] "For we call a thing his in the long run,
Who utters it clearest and best."

Negatively, we may say that one who sits down to make an abstract of an article or a chapter, taking out topic sentences and changing a few words, is not doing original work. Nor is he though he does not use a single sentence from his author, so long as he adopts the author's ideas and standpoint. To paraphrase may be a very good exercise in speech training, but it is not meeting a requirement for an original speech. The case is somewhat more hopeful when one reads two authorities, compares them and writes a speech based upon both. But we cannot establish any rule for originality based on the number of works read. *It is the thinking, assimilating and reacting that count.* We may safely say that if one will follow out the directions in Chapter IV, in regard to the stages of preparation, he will be fairly original.

It would be hard to give a better description of original work, when one must base his speech upon the material of others, than this quoted from a student by Professor Baker: [2]

"In working up both my forensics this year, I read a great deal. My mind kept in a perfect boil all the time, and after each book or article I seemed to have a different conformation of ideas. Ideas

[1] *Franciscus de Verulamio sic cogitavit.* Lowell's Works. Vol. IV, p. 197.
[2] *Principles of Argumentation,* p. 387.

of my own that I had started out with were totally or almost entirely changed in the end. Nor had I apparently changed them for those of any one else. They were not on the other hand original[?]. I am sure some one had thought of every one before. In fact, they had flashed through my own mind in a vague way at different times in my life. . . . I had taken the ideas of other men and molded mine by them. My application was often very different from the application of the authors themselves, yet I had used them and owed them something."

There is a moral aspect to this question of originality, which seems to demand attention. One sometimes finds astonishing views prevailing. A student took an oration, transposed some sentences, struck out here and there a clause, presented it as an original speech and defended his action. I recall hearing a man of some distinction, in an address to arouse martial spirit at the beginning of the Spanish-American War, declaim eloquently, without acknowledgment, large sections from a speech by Wendell Phillips. A friend of mine holds in his hands proof that a certain college president preached a baccalaureate sermon taken largely from the printed sermons of another college president. Does not the moral sense of mankind condemn such practices? The natural anxiety of the friends of the college president mentioned that the proofs of his plagiarism shall not be made public, indicates that there is a moral obligation upon a speaker to be original in some fair sense of the word.

On the low ground of expediency, plagiarism is inadvisable. There were at least two persons who heard the speaker declaiming from Wendell Phillips who were able to "give him away." A visiting preacher in an Ithaca pulpit assumed that no one read printed sermons; but one little woman did, and she forced him to a humiliating confession.

I find no reason to suppose that the standard of originality is lower for speakers than for writers. We must, of course, consider in a given case what is understood by

the audience: there may be times when a speaker is understood to be but a mouthpiece. He has been sent to represent another person or an institution. Again, speakers under certain circumstances will be understood to have used certain authorities.

A speaker should be quick to acknowledge his indebtedness, when acknowledgment is due. He will not lose by so doing, but gain in the respect of his audience. When acknowledgment is due cannot be laid down definitely; but the honest man will make sure he goes far enough in this direction. One is not bound to give credit for ideas taken from the great common stock, even though he knows that a certain writer has expressed them, unless he is borrowing that writer's form. For example, I was told the other day that the suggestion made in Chapter VII, in regard to tact in giving information the audience should possess, had been made by Poor Richard. Possibly I got it from him; but I feel no obligation to give credit for such a commonplace, though I might wish to cite so strong an authority as Benjamin Franklin.

There is no use in trying to lay down rules about originality. The unscrupulous man will cheat any rules on such a subject. The honest man will keep himself from fraud when he realizes what honesty demands; and he can best do it by thorough mastery of facts and genuine thinking. I trust that no student who has studied this text will ask, as did one who was criticized for merely boiling down an editorial, "What more can one do?"

CHAPTER XII

EXTEMPORANEOUS OR WRITTEN—PLANS AND OUTLINES

SHALL the speech be written or extemporaneous? This is a question which causes much argument, in which it seems to be assumed that one way must be right on all occasions and for all persons, and to be forgotten that the question is, not written or extemporized, but good or bad, and good or bad under the circumstances.

The question is not one to be answered categorically. Much depends upon the speaker, the nature of the speech, and the occasion. Each method of speaking has its merits and defects, its uses and abuses. As regards the conversational elements of delivery, these methods were considered in Chapter II. I hold that the well equipped speaker should be able to speak by every method, and should practice all, especially as a learner.

The extemporaneous speech. By the term *extemporaneous* we have come to describe, not a speech without preparation (that we call *impromptu*), but a speech which is not written out in full. This is the most popular method, and sometimes it is the only method feasible. Its peculiar merit is its greater adaptability to a situation. There are times when, though the speaker can arm himself with facts and lines of argument for all probable emergencies, he cannot tell in advance what will be needed. There is, indeed, on almost any occasion, an advantage in being able to adapt one's discourse to the varying condition of one's auditors. The extempora-

neous speaker can, also, profit more from the inspiration of occasion and audience than can one who has written his speech.

Beecher, who believed the extemporaneous method best for most occasions, warned young speakers against "the temptation to slovenliness in workmanship, to careless and inaccurate statement, to repetition, to violation of good taste."[1] The tendency to slovenliness is very marked. The extemporizer is likely to seize the first word that comes to mind, whether it is just the right word to express his meaning or not. He tends to use one word instead of its synonyms, which would more exactly express shades of meaning. Then, feeling that he has not exactly expressed his idea, he goes on repeating in many words and becomes verbose. Often he sits down with the consciousness that he has not said what he meant. Again, he may quite forget to say what he wishes most to say. Afterward he has the humiliation of remembering this, or of learning from others that he has been misunderstood because of careless statements or omissions.

Most troublesome to the extemporizer, perhaps, are the rash, unconsidered, or silly ideas that pop into the mind and out of the mouth. These may come to us in our thinking at any time, but when we compose deliberately we weed them out. They may be no worse than inane or a clog to the thought, or they may be damaging. Wise and friendly reporters may leave them out; but the mischief may be done. Opponents may snap them up and publish them far and wide,—whether far and wide refers to a village, a state, a nation, or the world. These statements may be inspired by the occasion (for inspiration is of divers kinds), by the conduct of opponents or the enthusiasm of friends. Strong statements made

[1] *Yale Lectures on Preaching*, 1st Series, p. 216.

at night when one is surrounded by sympathetic friends, perhaps "breathing out threatenings and slaughter" against the opposition, and showering compliments upon the speaker, sound very different when read from the morning paper.

Presidents do not deliver extemporaneously their inaugural addresses. The public is watching too critically for the smallest hints of policy. President Wilson has probably dared more than any other president in the way of extemporaneous address; but he is said to regret his inability to memorize a speech. Men who occupy prominent positions protect themselves when making important speeches, by writing out their remarks and giving copies to the press, and then reading from the manuscript, or speaking from memory. Not many of us will be inaugurated as presidents, or even as governors; but we shall have occasions when we wish to weigh our words, and take no chance either of ill-considered statements or of confusion or omissions. Or we may have to speak on subjects too intricate to carry in memory. There are times, then, when it is advisable to write one's speech, even if one is able to extemporize well.

The written speech. The written speech permits a care in regard to phraseology and a certainty of saying precisely what one wishes to say, that are impossible to one extemporizing. These advantages are so important that speeches are written more often than is believed by the inexperienced. On important occasions speakers will always be likely to use the writing method, when it is possible. The objections to it can be overcome in part by careful preliminary study of the probable audience and situation; by writing always with these in mind, perhaps talking to this audience in imagination before writing, and by training one's self on the lines indicated

in Chapter II. In addition it may be said that whatever one memorizes, he should memorize thoroughly. With a speech poorly memorized, one has neither the freedom of the extemporizer nor the sureness of the reader. His mind is taken up with the anxious strain of remembering. But with perfect memorization, he can, if he will hold himself to his work, realize fully the import of his words and come into close touch with his audience.

When one wishes to deliver a written speech, and lacks time or ability for memorizing, or dares not trust to memory, he must read his speech. Many college lecturers, who deliver several long lectures in a week, find this the only practicable method. The objection to this method can be overcome to a great extent by preparing as suggested in the preceding paragraph, by gaining great familiarity with the manuscript, and by making a determined attempt to keep in touch with the audience. The reader is likely to proceed much too fast, and to do very little thinking. He should speak very slowly, and especially should pause deliberately while getting each new statement in mind, and then deliver it as directly as possible to his hearers.

Very often speakers combine the methods of committing to memory and of extemporizing. Certain passages which are particularly difficult or important, as a candidate's statements of policy, or his pledges, are fixed in memory; and also passages in which particularly good expression is desired. The method decreases somewhat one's freedom, for he must lead up to these passages, and sometimes a poor effect is produced by the contrast between them and the extemporaneous parts. There may be lack of harmony in tone or in style.

"But," as Brander Matthews says,[1] "there is no deny-

[1] *Notes on Speech-Making*, p. 32.

ing the popularity of this third method with the speakers of the first rank, at whose hands its possibilities have been adroitly improved. John Bright used to write out certain parts of his more important speeches. So did Mr. Gladstone. Daniel Webster, a far greater orator than either of them, had stored his capacious memory with arguments that might lie there for years ready for his use. The Reply to Hayne was not written out before delivery, either as a whole or in part, but it certainly contained more than one mighty passage the wording of which had been elaborately prepared against the long-waited occasion."

The political speaker, the agitator, or any one who carries on a long campaign of speaking, is likely to use this mixed method; as one who travels with them finds to his weariness. They usually say something new in each speech, both to adapt themselves to the particular audience, and to furnish the papers something new to report; but the bulk of their speech will be repeated time after time. Or, they may have an adjustable speech, a sort of handy set of parts, that can be fitted together in various ways, not all the pieces being used each time. Of course, such speakers often do extemporize in a measure, having talked through their subjects so many times and ways that they are sure of finding a familiar trail wherever they go. And they often ramble and mix things up sadly when they thus trust to luck.

When one proposes to use this method of linking memorized passages together with extemporized parts, he should try to key his prepared passages to his probable occasion. Then he should memorize them thoroughly, in order that he may relieve himself from anxiety about his ability to take them up when he pleases.

How reduce the defects of the extemporaneous speech.

Since the extemporaneous speech has great advantages on many occasions, we should consider with care how its defects can be minimized. As one of the chief defects is lack of discrimination in the use of words, the extemporaneous speaker should take much care in this regard. He should not seize upon the first word that comes, but should dare to wait for the right one. There are few more effective speakers than Elihu Root. His words do not come easily, though he has an abundant vocabulary; but when they come they are right, and are far more impressive than glibness.

Again, the extemporaneous speaker should write much. This is urged by those who believe most strongly in the extemporaneous speech. Beecher told the Yale divinity students that they should write about one-third of their sermons. Dr. Lyman Abbott[1] emphasizes the "constant use of the pen. No man ought to trust only to the voice as a means of expression. If he does not write sermons, he ought to write something else, and write with care, with dictionary of synonyms before him, with careful weighing and study of words and sentences, with careful rewriting, elision of all repetitions, rewriting of sentences in an endeavor to improve their form, their clearness, their compactness, their rhythm and cadence."

For many years I conducted a class in extemporaneous speaking. The students gained fluency and self-possession, but it was a constant effort to keep them from degenerating in language, from growing slip-shod in choice of words, in orderliness and compactness. At the same time I had a course in which all speeches were written and re-written. The students in this class gained in knowledge of principles, in arrangement, and in the use of words; but they lacked interest, spontaneity and touch with audiences. Then I combined the two courses and made a course much better than either. Each kind of work tends to correct the faults of the other.

[1] From a valuable "Open Letter," reprinted from the *Outlook*, in the Appendix of Matthews' *Notes on Public Speaking*.

The student of speaking should take very seriously this advice to write much. While I believe that he is profited by delivering extemporaneous speeches from the very beginning of his work, I find that he develops most harmoniously when he makes speeches in many ways. He should not be mislead by what some experienced speaker does or seems to do; but should remember that he is a learner. Dr. Abbott says, in the same "Open Letter" from which I have just quoted, that the best extemporaneous speaker requires "years of practice. Do not expect to attain by any school method in a month or year that which your elders have attained only by long exercise in the study and on the platform."

I know of no more ardent advocate of extemporaneous speaking than Dr. Richard S. Storrs, an eminent preacher of the last century, who published a book entitled, *Preaching Without Notes*, in which he tells of the experience which led him to his belief. During twenty-five years he tried every method of preaching. At first he wrote all his sermons. Then he spoke from very full notes. Then he read one sermon and preached one without notes on the same Sunday. Finally he abandoned all aids in the pulpit. He says (p. 37): "I wrote for many years, fully and carefully. I now write only a brief outline of the discourse, covering usually one or two sheets of common note-paper, and have no notes before me in the pulpit—not a line, or a catch-word." He became sure that his last way was best.

But Dr. Storrs does not observe at all how important were those twenty-five years of training in which he wrote fully and carefully, and how gradually he approached the stage in which he was an accomplished extemporizer. He tells us that for thirteen of those years he wrote also as editor of a religious journal. He also served exacting congregations. In all this he was training himself in logical thinking and in orderly, clear-cut expression. He tells us, too, that his first notable success without writing was a sermon upon a subject upon which he had recently written. His experience is most suggestive; more suggestive, indeed, than he realized.

Besides writing, another method frequently used for checking up one's self, is to have a stenographer take

down one's speech verbatim and present it without any of the kindly corrections which stenographers commonly make. Such a report will show one his tendencies, whether he is overusing certain expressions, or is growing verbose and slovenly.

But the most important suggestion for eliminating the faults common in extemporaneous address is thorough preparation. You will not find among the men who advocate and have used best this form of address, those who hold that it is a method of escaping labor, except the mere labor of writing. Dr. Storrs followed his advocacy of extemporaneous method with this:

"*Never begin to preach without notes with any idea of saving yourselves work by it.* If you do you will fail; and you will richly deserve to fail. Any suspicion of this among your people will destroy your hold on them. Your own minds will deteriorate; and your sermons will lose, not finish only, but body and vigor."

After stating the essentials of a good extemporaneous speech, Dr. Abbott says:

"The preparation of such an address will take quite as much time as the preparation of a manuscript. It must be more thoroughly prepared; the subject must be more thoroughly thought out; the mind must be familiar with it in all its aspects."

It is easy to see that this is true. The man who writes may be able to conceal his ignorance, and throw false bridges over the gaps in his facts and reasonings; but one who attempts to follow a line of thought extemporaneously, or adapt his statements to the circumstances and exigencies of an occasion, must have a clear line of thought and a mastery of all facts that may be needed.

Importance of a plan. A plan is needed in order that

the speaker may know what he is about and may make sure that he is doing what he wishes to do. To make a plan is to bring into order his knowledge of his situation, to determine with precision what he will attempt, to take stock of his means and to prepare for their most efficient use. For the speaker who proposes to speak extemporaneously, a careful plan is necessary to prevent the rambling, verboseness, and the failure to say what is intended, that we have just commented on. One who is to write a speech needs the plan hardly less, for he too will ramble if, instead of following a clearly marked out path, he merely writes as one thing suggests another.

But the speaker must consider much more than what he wishes to say. He must consider his audience, and how he can adapt what he wishes to say to them, in order that he may inform, or convince, or persuade them. Every problem that we have considered in the preceding chapters, in regard to the adaptation of speeches to hearers, is a reason for planning. You will recall what Beecher said of his ineffective preaching before he began deliberately to aim his sermons at his congregation. And Dr. Abbott, Beecher's successor in Plymouth Church, has this to say of the steps of special preparation:[1]

"1. What is the object of this speech? What end is it to serve? What verdict is it to win? What result is it to accomplish? 2. Central thought. What thought lodged in the mind of an auditor will best accomplish the desired result? 3. Analysis of this central thought into three or four propositions, the enforcement and illustration of which will serve to fasten in the minds of the hearers, the central thought, and so to secure the desired result. 4. Some illustrations or concrete statements of each one of these separate propositions."

[1] From the "Open Letter" reprinted in Matthews' *Notes on Speech-Making*, p. 90.

The man who objects to making a plan for a speech would object to making a plan for a house. It is true that one might build a very delightful house without a plan; but the chances are that he would waste much money in buying his material, and in making the changes necessitated by the fact that the chimney cut off the stairway and that the bath room could be reached only through the kitchen. And when he was done he would be likely to find that his work of genius had neither form nor utility. It may be very delightful to start from one's hotel in a strange city and walk to the station, with only the general notion that it is "over that way." One may have a fine time watching the crowd and looking in at the shop windows, he may meet an old friend; but at train time he may be far from the station.

It may be delightful to hear an old man whose life has been rich in experiences, ramble about as his memory leads. He is sure to enjoy it; but unless he is an unusual old man, his hearers will be bored. The analogies are not complete; for in speech-making we must take account of our hearers. They do not care to hear many of us ramble; they wish us to accomplish something in a short time and have done with it; and we must consider how we can best carry out our purpose in the time allowed. This should be too clear for argument for any one who realizes that public speaking should be, not merely talking, but talking effectively; and, further, that most public speaking is ineffective.

Making the plan. The suggestions which will help one in making a speech can be drawn from the preceding chapters, especially from Chapters IV, VI, VIII, and IX. The more important of these suggestions can be arranged in a chart. To enumerate them all here would require a review of the whole subject. It would be good practice

to write out the answers to these questions with reference to several speeches, until one forms a habit of proceeding systematically. (See p. 396 for chart.)

It is quite true, as some one may be reminding me, that I have raised in this text many questions that a speaker should answer. Recently a friend who was studying medicine showed me the list of questions he had to answer with regard to his patients in the hospital. "But how can you ever get through with that interminable list?" I demanded. "Oh," he replied, "with practice one gets to do it very rapidly." So with practice the speaker becomes able to diagnose his audience and occasion rapidly. And as not all the questions on my friend's list were applicable to each case, so not all of those raised here are applicable to each speech. But as the progressive modern physician's diagnosis is extraordinarily searching, so that of a speaker who wishes to improve should be. There are too many speakers like a too common type of general practitioner, who asks a question or two and passes out the stock prescription.

The outline. All the work of preparation, as indicated in various chapters, and especially in the discussion of the three stages of preparation in Chapter IV, in the discussion of reading in Chapter XI, and in this Speaker's Chart, should be crystallized in an outline, or sketch of the speech in brief form, before the speaker writes it in full, or delivers it extemporaneously. It is the outline which, above all other devices, enables one to deliver a speech which has due proportion, emphasis, unity and coherence, to proceed in an orderly way to the goal, to make sure of saying what one wishes to say, of supporting one's claims, and of finishing on time. The outline is the best means of testing one's preparation. It should reveal what the speaker proposes to do, and how each part is related to the central aim. It reveals flaws in arguments and defects in information, and indicates the progress of the thought from beginning to end. It is in the outline that the experimenting and rearranging should be done.

Speaker's Chart

1. What is my purpose? (E.g. I wish to persuade my hearers to vote, etc.)

2. What is the principal means to use in accomplishing this purpose? (E.g. an argument that we should have a "tariff for revenue only.")

3. By what facts and ideas shall I support this means?

4. What are the characteristics of my probable audience?

5. Is my audience interested in this subject? From what existing interest of theirs can I derive an interest in the subject? Or, how can we get on a common ground of interest?

6. What is the state of their information on this subject? What must I explain?

7. Are my ideas novel or familiar to my hearers? If novel, how can I interpret them in terms of their experience? With what can I compare them? If familiar, how can I give them freshness of treatment?

8. How can I give concreteness to my ideas? How can I utilize the imagination of my audience? What illustrations will be effective?

9. By what varied means of presentation can I keep my chief idea before their minds until they are impressed?

10. Will a chart or a map be of service?

11. Do my hearers believe the conduct I urge is good; or must they be convinced? Do they believe the means I urge is good?

12. Why have they not followed the course urged? Inertia? Habit? Other motives stronger than those

that have been urged? What motives are stronger yet with them?

13. Will they bear a straight out exhortation? May I appeal directly to emotion; or must I stir it through the imagination?

14. Will it be wise to reiterate accepted arguments and known facts?

15. Can I utilize the force of suggestion, direct or indirect?

16. Can I bring them into unity of feeling?

17. Can I use their instinct for imitation?

18. If conviction is lacking, is this audience willing to be convinced?

19. How can I make them willing to believe?

20. What fixed beliefs or prejudices stand in my way?

21. Can I identify my belief with their fixed beliefs?

22. Can I identify this conduct with their customary modes of action?

23. Can I meet them on some common ground of belief?

24. Can I by explanations, eliminations of irrelevant matter, or concessions, remove any of their objections?

25. Must I proceed in this case step by step, or can I take advanced ground at once?

26. Has my audience much general information?

27. Is my audience slow of thought?

28. Is my audience conservative, or radical?

29. Can I use precedent effectively? Authorities?

30. Can I do anything to give this audience confidence in me? Or to get on good terms with them?

Objections to outlines considered. Certain objections are so commonly made by students to the preparation of outlines, that it is useless to ignore them. "It hampers me and destroys ease," says one. Let us admit that an outline may decrease freedom. In the first place, let us remember we are learners; and learning new methods, no matter how much better than the old, usually does for the time decrease ease. The objection is simply the old objection to all kinds of training. Secondly, there are some things better than ease and freedom. Orderly progress of thought is better, clearness is better, unity is better; and it is much better to sit down knowing that you have said what you meant to say, not some ill-considered thing. We have far too many speeches which remind one of the saying, "We don't know where we are going, but we are on our way."

Thirdly, do not let the outline hamper you unduly. We sometimes read of the speaker, who, after an agony of laborious preparation, goes upon the platform, throws away his outline or his speech, and has a great impromptu success. Such a man is just the one to make an impromptu success because of that very preparation which he thinks, quite mistakenly, he has abandoned. It has given him facts, cleared his mind, awakened his emotions and fitted him to receive that inspiration which helps those who help themselves. If a speaker will make a genuine preparation and a clear-cut outline, let him abandon it on the platform; *provided,* he is sure that under the circumstances he can do better. Generally it is best to stick to what one has deliberately decided it is wise to say. To abandon it is always a risk; but it is far less of a risk for the man who has made definite preparation than for one who is trusting to luck. As for the one

who writes his speech, he should change his outline whenever he finds a surely better order.

And, finally as to ease, the best sort of ease is his who in extemporizing knows that he has a clear line of thought at his command; or who in writing can proceed straight through to his conclusion, without cutting out and patching on, as the man who writes without an outline must do, if he is not content with ramblings. It is the driver with a sure knowledge of his route who can proceed with ease and speed.

The objection that an outline destroys the beauty of a speech, holds good only for outlines that are too obtrusive, because not properly covered. A skeleton, some one has observed in this connection, is not a thing of beauty, "but the human body would lack its beauty without this same ugly skeleton." It would be as formless as a jelly-fish. The outline should be sufficiently in evidence to help the hearer to grasp easily the parts and their articulations. I quote from Phillips Brooks with much pleasure, because he was a great-hearted man whose preaching was remarkable for spontaneity and enthusiasm:[1]

"In the desire to make a sermon seem free and spontaneous there is a prevalent dislike to giving it its necessary formal structure and organism. The statement of the subject, the division into heads, the recapitulation at the end, all the scaffolding and anatomy of a sermon is out of favor, and there are many good jests about it. I can only say that I have come to fear it less and less. The escape from it must be not negative but positive. The true way to get rid of the bonyness of your sermon is not by leaving out the skeleton, but by clothing it with flesh. True liberty in writing comes by law, and the more thor-

[1] *Lectures on Preaching*, p. 177.

oughly the outlines of your work are laid out the more freely your sermon will flow, like an unwasted stream between its well-built banks. I think that most congregations welcome, and are not offended by clear, precise statements of the course which a sermon is going to pursue, carefully marked division of its thoughts, and above all, by full recapitulation of its argument at the close. . . . Leave to the ordinary Sunday-school address its unquestioned privilege of inconsequence and incoherence."

We must seek the happy mean. We do wish ease and spontaneity and individuality; and we also want coherent thought. As the quotation just above indicates, these can readily be combined.

"But So and So does not make an outline. He told me just before he spoke that he did not know what he was going to say." Chesterton tells somewhere of a gardener who heard his master declaiming, out in the shrubbery, "Mr. Speaker, had I for one moment thought of the possibility that you would call upon me this evening—"! Chesterton adds, "It takes a long time to prepare an impromptu." But So and So is quite above deception? Well, he may have meant that he had no written outline; and he may be one of those clear-headed persons who can analyze a subject thoroughly without paper. Perhaps he was suffering from nerves, and really felt that he had lost all he had planned to say. Such attacks come upon old speakers at times. Perhaps the situation was such that he had to wait till he began, to decide upon one of several lines of thought to use; and in that sense he did not know what he would say. Perhaps what he said was literally true, and perhaps also he was about to make a failure. Remember, not all failures are set down as such. The speaker gets through after a fashion, perhaps says good things, perhaps gets applause; yet does not ac-

complish his purpose. Perhaps, after all, he did not know what he would say, and yet he did have a real success. Then he was a man of exceptional ability as a speaker, or had an unusual occasion, or unusual luck. He probably was a man of experience, and had been thinking and speaking much on the subject, and he soon hit a familiar trail. But why should a less experienced speaker think that he should attempt all that the experienced speaker does? especially when he knows that most, even of the experienced speakers, are ineffective much of the time?

But if one really knows his subject thoroughly, it is said, he does n't need an outline. That is a large "if"; but if one really knows his subject thoroughly and systematically he is in much better case than one of half knowledge. If he simply has a lot of miscellaneous information about the subject, he is the most dangerous of speakers to let loose without an outline. He will have no sense of relations and values, and he will try to tell all he knows in a rambling fashion. The man of real mastery, it is true, will already have his ideas arranged in systematic form. Still, as he must usually limit his scope, he will need to select and arrange a scheme. Such a man is just the one who is most likely to make a careful outline.

Even the speaker who has wide knowledge and has spoken much on his theme, often shows the need of an outline. Take, for example, the ordinary agitator for prohibition, women's suffrage, or socialism. He knows that he can talk freely on any part of his general subject, and he is likely to trust to luck. He knows that his partizans will applaud anyhow. And he moves on too rapidly from place to place really to gauge his effectiveness. I have in mind a speaker for socialism, a man of

courage, intelligence, and more than average training in speaking; yet in a two-hour address he talked all over the subject of socialism, not sticking to any phase for five minutes, and often not even through one sentence. He reduced his subject to a state best compared to a ball of yarn after a session with a kitten.

As for the objection that making an outline increases labor, the answer is that this is not true for one who wishes to do well. It saves labor, for it is easier to work certain defects out of a speech in the outline form than in any other. The objection is prompted by laziness, if one is to be brutally honest about the matter. It springs from the disinclination of the human animal to think. It is easier, as is said, to write a speech than to make an outline,—easier, that is, for a facile pen, or a glib tongue to run off five hundred or a thousand words, letting the associational process guide. But that is not thinking, and not the process by which one proceeds to a clearly conceived goal by wisely adapted means. It is easy to talk all day and yet say nothing.

The analysis. Before one can make an outline of any value, he must have, of course, an analysis of his subject. This he should be making from the beginning of his thinking and reading on his topic. When a speech will not come out right, or important points seem to have no place, or an argument is inconclusive, or an explanation inadequate, the trouble is probably in the analysis. To analyze a subject is to resolve it into its parts and to determine their relations to the whole and to each other; or, in terms of outlines, to *determine what is the central idea, what are the main-heads of the discussion, what are their relations to the central idea and to each other, and what are the subordinate and supporting ideas for each main-head.*

As was pointed out in Chapter IV, this process is much facilitated by jotting down each point on a separate card and arranging and re-arranging these till those which are most closely related are in one group. Simple schemes of analysis prove helpful. If you are dealing with an evil, you can usually arrange your material by this scheme: This is the evil; this is the remedy; it is the best remedy; the objections to it are not sound. To illustrate: The evil is starvation wages for women and children in the textile factories; the remedy is a minimum wage law; there is no other remedy so good; the objections are not sound. Or one may say, This is the situation we must deal with; the method I propose will produce such and such happy results; the opposite course will produce bad results. Or in exposition, This is the problem I have to explain (say a gas engine); these are the elements which must be treated (ignition, stroke, etc.); or, again, This is the story I have to tell; these are the main episodes into which it is divided. These simple devices are means of getting one's mental machinery started, of getting past the "dead center," so to speak, which sometimes holds one when he faces a mass of material.

The different persons, or classes, or interests involved may suggest an analysis. Suppose you have these notes: Giving tips. Rapid growth in the United States. Patrons in hotels have to pay annoying fees. Employees take little interest in work which brings no tips. Tipping makes pay uncertain. Tipping decreases the self-respect of employees. This matter given out in a class for rapid outlining has produced some weird arrangements; yet with the clue suggested it is very simple, as the following outline will show:

INTRODUCTION

The rapid growth of the custom of tipping in this country has caused an agitation for its abolition.

Tipping should be abolished.

DISCUSSION

I. Tipping is bad for patrons; for
   1. They have to pay annoying fees in order to get good service.
II. Tipping is bad for employers; for
   1. Employees take little interest in work which brings no tips.
III. Tipping is bad for employees; for
   1. It makes pay uncertain.
   2. It decreases self-respect.

CONCLUSION

Since tipping is bad for patrons, for employers and for employees, it should be abolished.

This is not a convincing argument, for lack of sufficient data and arguments; but in arrangement it is clear and logical. Perhaps you can arrange it in a better way. Try it.

Parts of the outline. First should stand the **title.** This should be short, but significant. Even in the rare case in which the speaker wishes to keep his audience in the dark as to his real position, he should have a title which, when read in the newspaper or announced by the chairman, will direct thought in the desired direction. Usually the title should announce the subject as plainly as possible. If one does not wish to say he is to speak for the abolition of the Monroe Doctrine, one may make his title, Shall we abolish the Monroe Doctrine? I speak of the effect of the title upon the audience because this is the one part of the outline given to it.

In the simplest outline the introduction should usually have two parts; and first, the **approach sentence.** This should contain a condensed statement of the idea relied

upon to awaken preliminary interest, or to induce the desired mood, or it may contain needed information,—whatever the given situation demands. In some cases subheadings may be desirable. The approach should not be some inane, perfunctory thing, such as, "I wish to make a few remarks on capital punishment"; but should serve a definite purpose; and in the great majority of cases it should bear a plain relation to the topic, and not be a mere preliminary flourish.

Next in the introduction there should stand a **subject sentence.** This should embody the central thought of the speech, the proposition to be proved, the problem to be explained, the thought to be amplified, etc. There are times when the approach sentence and the subject sentence may be one and the same, when the mere statement of the resolution or the problem awakens interest and furnishes all needed information; but usually the introduction should have two parts.

It is assumed in the form I am describing, and in the other forms suggested below, that the speaker will set forth early in his discourse what he proposes to prove, explain, or develop; and this is the normal procedure. It helps the audience to understand the bearing of each idea as it is brought forth, as is suggested in the excerpt, above, from Phillips Brooks. As for the infrequent cases in which one does not wish to state in advance what he proposes to do, and even does not wish to state this at all, I suggest that he still place the subject sentence in the outline in its normal position, but inclosed in brackets, in order that he may make sure that it is clear to himself. A clear and definite subject sentence is of the greatest importance to one making an outline; for every other part should show a clear relation to this statement of the central idea.

The arrangement of the **discussion**, with main-heads and subheads, can readily be grasped by study of the outlines given. The main-heads should be such statements as, being themselves established, will establish the contention set forth in the subject sentence, if one is outlining an argument; or such as will, when explained themselves, make clear the main problem; or, if one is trying to impress an understood and accepted truth, the main-heads should be statements of the ideas chosen to impress it; and so on. The chief consideration is that these main-heads should clearly state a major division of the subject; and should reveal an unmistakable relation to the subject sentence. And what is true of the main-heads in their relation to the subject sentence should be true of the subheads in their relation to their main-heads. But since the major considerations in regard to the discussion, as in regard to the outline as a whole, are matters of clearness and coherence, I prefer to treat them in detail under those headings.

The **conclusion**, whether it is to be a summary of argument or explanation, or is to draw a lesson, impress the major thought by a vivid restatement or illustration, make a plea for action, or do several of these things, should be a genuine conclusion, a real outgrowth of the speech, and so stated in the outline that it will be plainly, not something tacked on, but an integral part of the organism.

Clearness of the outline. Let the standard of clearness be, not clear merely to yourself, but clear to another who might read your outline. Just as a way of putting the idea, let us say, so clear that a reporter who does not hear your speech could make a just summary of it from your outline. First, an outline clear to one who reads it gives your critic a good chance to help you. And, in certain

respects, he can help you more by criticising your outline than your completely written speech; for he can judge more readily its unity, coherence, order and logic. Secondly, what you make clear to another is more surely clear to yourself. We often find that what we thought we had clearly in mind is far from clear when we attempt to express it. To the end of clearness and definiteness, **write only complete sentences in your outline.** In the majority of cases, one who has made a catch-word outline will fail to answer clearly questions as to his meaning. The complete sentence, as is true of the whole outline, does not insure clear thinking, but it does make clear thinking more probable. If one will try to make each statement as clear and specific as possible, his grasp will surely grow. Do not write mere hints.

Coherence of the outline. The outline is particularly valuable for securing coherence, and coherence should be its major virtue. If one makes a clear analysis of his subject, and then carries out the suggestions already given with reference to making each part of an outline show its relation to the other parts, and especially with reference to making the main-heads of the discussion show a clear relation to the subject sentence, and each subheading show a clear relation to its main-head, one will have a good start on a coherent outline. But several more specific suggestions can be made.

First, let us be sure we understand this expression, "a clear relation." The relations should be manifest, without any explanation. They should stand out in the most evident way. If there is an unexpressed step between subhead and main-head, which has to be supplied, the outlining is not good. Look over the outline on military training, below, with this thought in mind. Again, each statement should contain but a single idea; for if there

are two in one main-head, then the relation of the sub-heads is no longer plain. Consider the effect of combining in the outline on tipping, two main-heads: Tipping is bad for both patrons and employees. In simple cases no great confusion may be caused; but experience proves that disregard of the two suggestions of this paragraph does usually cause confusion, and that the maker of an outline in which relations are not plainly manifest is usually himself confused.

Avoid *omnibus* headings, such as those in the outline, below, on the "no-treat system." Since any argument at all will go under them, they represent no gain in analysis, clearness, orderliness, or coherence. They bear no clear-cut reference to the central idea, and they contain no definite statement which one can say at a certain point has been established or developed.

The coherence of the outline is increased, that is, the relation of its parts is more evident, when the headings of equal rank can be expressed in similar terms and constructions. For example, compare the main-heads of the last form of the outline on the George Junior Republic with those in the earlier forms.

In seeking correct correlation and subordination, it is important to note whether one is making statements in addition to those already made, or in support of them, —a matter much neglected in practice. A handy test of correlation is to join the parts with the proper connective words and phrases. If one finds that the true connective between two statements is *and, but, yet, or, also, again,* then the statements are coördinate, and stand in the same relation to the subject sentence, or to some main-head. One cannot be subordinate to the other. They take the same order of numerals. If one finds that the relation between two statements is expressed by *for,*

since, because, then the clause governed by one of these is evidence of the truth of the other and subordinate to it. Or, if one is not arguing, he may find the relations expressed by such subordinating phrases as *in order that, to enumerate, in that, to explain, to illustrate.* It is best to write in these connective words, because they encourage recognition of the true relations.

Note that it is the custom always to put a main-head before its subheads; and since this is a well established custom, and since it would be confusing to have some paragraphs arranged one way and some the other, it is best to follow the custom, although in speaking you may follow the other order. So we may say that if you find yourself introducing a statement in the discussion part of your outline with *hence, therefore,* or other term implying that the support precedes the statement, you may know that your order is wrong. And if you have written your outline in this form:

II. Employees take little interest in work which brings no tip, therefore
1. Tipping is bad for employers—

then you can see that the offense is not against form merely; for this arrangement places the major statement in a subordinate position, where its relation to the subject sentence is less evident.

The consistent use of a system of numerals is advisable, as making easier the recognition of relations. Indentations are another mechanical aid. These need not be made so marked that the subheads are crowded to the extreme right of the page, but should be sufficient to catch the eye readily; and they should be regular.

How complete should the outline be? This question, often asked by students, cannot be answered with a rule. We may say that everything that has place in the speech

should be covered by some statement in the outline; and, conversely, that nothing should be put into the speech which is not a development of some part of the outline. For example, the little outline on tipping does not provide for any discussion of whether or not employees actually receive more or less money because of the tipping system; but does provide for amplification and illustration of the statement that tipping makes pay uncertain. How far subdivision should be carried depends primarily upon how far analysis is to be carried in the speech. If the speaker on tipping is going to differentiate in his speech distinct ways in which tipping makes pay uncertain, then the outline should distinguish them by subheads under III, 1.

How long the outline should be cannot be told dogmatically; but if a speaker will use words without waste, he will be able to make a correct outline for a ten-minute speech, in most cases, on one side of a sheet of paper eight by ten inches in size. But one will need a great deal of paper to make a complete outline, if he writes such empty headings as those in the "no-treat system" outline, below. Note that each of the benefits hinted at in I, 1, 2, 3, of the outline on military training, below, could have been expressed in ten words.

Summary. It will be convenient to have the principal suggestions in regard to outlines brought together in the form of test questions:

1. Does your approach sentence serve a valid and useful purpose?

2. Does your subject sentence clearly and justly express the central idea of the speech?

3. Do the main-heads of the discussion, when read together, constitute proof or a sufficient development of this central statement?

4. Do they reveal, as clearly as is feasible, their relations to each other?

5. Are your main supporting statements actually in major positions (main-heads)?

6. Do the subheads fully support the main-heads they stand under?

7. Is each subhead truly subordinate to the main-head it stands under?

8. Are correct subordinating words and phrases used to express the relations?

9. Are the relations of part to part beyond doubt, and so expressed as to be immediately evident?

10. Is your system of indentations and numerals consistent?

11. Are all statements as brief as is consistent with clearness?

12. Does each express an idea, not merely hint at it?

13. Does each state a single point?

14. Does the outline as a whole cover all you wish to present?

15. Does it reveal as complete an analysis as you intend to employ in your speech?

A speech made from an outline which will bear these tests should measure up to the standard which Plato puts into the mouth of Socrates in the *Phaedrus:*

"This I think you will allow, that every speech ought to be put together like a living creature, with a body of its own, lacking neither head nor foot, but having both a middle and extremities in perfect keeping with one another and with the whole."

Suggestions further illustrated. I wish to illustrate some of the foregoing suggestions with a simple outline. As it first came to me from a student unskilled in speech-making, it was of the Who-Which-What-Where order:

THE GEORGE JUNIOR REPUBLIC

What it is.
Where it is.
How it is run.

This states nothing. It does not indicate any real analysis; but rather the kind of work described by a student who said of his outline, "Oh, I just put down a few points that came into my head." No introduction or conclusion is indicated, and no point of view. The maker of this outline knew extremely little of his subject, and had no sense of values. He put the incidental point of location on an equality with the character and the management of the institution. What he would say under these heads was very vague in his mind. After some criticism and further study of the subject, the student brought in this:

I. The George Junior Republic, a significant institution. One of the best philanthropic institutions of the age.
II. "Nothing without labor."
    1. Vagrancy act.
    2. Trades.
III. Form of government.
    1. Like United States.
    2. Legislature, judges, police, etc.
IV. Good qualities developed.
    1. Equality.
    2. Earnestness and honesty.
V. The Republic makes a lasting impression.

It is evident that the speaker is progressing; he has more ideas and some definite impressions. But we do not yet know what the leading thought is; nor are we sure that he has any clear idea of his subject as a whole. There is no consistent point of view, no unity; there is a lack of statements; the correlation is imperfect, and the main-heads show little relation. Under I, the subhead is not clearly subordinate to its heading. Under II, we

can *guess* at the relations. Under III, 2 seems properly to be a subhead rather than a coördinate of 1. Under IV, equality is improperly classed as a quality. It is not in the same category as earnestness and honesty. No introduction or conclusion is marked as such; but assuming that the first division is the introduction, it does not show any clear relation to what follows.

Another trial produced the following:

INTRODUCTION

The George Junior Republic is not a charity institution.

DISCUSSION

I. "Nothing without labor."
(Subheads as before.)
II. Forms of government.
(Same as before.)
III. The Republic develops
1. Democracy.
2. Races and sexes.

CONCLUSION

Training at the Republic is training in citizenship.

The faults are still glaring enough; yet we do see some progress toward a real conclusion. Had the student labored on, his next stage might have been this:

THE GEORGE JUNIOR REPUBLIC

INTRODUCTION

A. The George Junior Republic is not a charity institution.
B. It is an institution for training in citizenship.

DISCUSSION

I. The Republic trains for citizenship industrially; in that
1. Each citizen is impressed with the duty of self-support.
a. The motto and policy of the Republic is, "Nothing without labor."
2. Each learns how to support himself.
a. Each must learn a trade.
II. The Republic trains for the civil duties of citizenship: in that
1. It is governed by laws made and executed by its citizens.

2. Its forms of government are similar to those of the greater Republic.
3. Citizens learn by experience the need of protection for person and property.
4. They learn also the evils arising from inefficient or corrupt government.

CONCLUSION

Citizens of the Junior Republic are trained for citizenship by actual experience.

Questions might be raised in regard to this outline; but it has many virtues: It has, first, an introductory sentence which constitutes an *approach* to the audience, by matching on to their existing impressions in regard to the subject; for those who know a little about the Republic (and the speech was planned for them) are likely to suppose that it is a sort of charity boys' home. This opening statement is not merely something to get started with; but it helps to get rid of a false preconception, and prepares the way for the right conception. (Compare the approach sentence of the outline, below, on military training.) The outline has clearness, unity, coherence and order. It has a definite subject sentence, and to this each main-head is plainly related. They are also clearly related to each other. Each subhead also is clearly related to its main-head. The conclusion is plainly the outgrowth of the discussion, and shows its relation to the subject sentence.

A few more outlines are added for criticism as to their good and bad features. They are printed substantially as they were handed in. In the first I have omitted the student's subheads.

INTRODUCTION

The "no-treat" system a former custom at Cornell.
Seems to have been forgotten.

DISCUSSION

I. Some arguments in favor of not treating.
II. Important arguments generally overlooked.

CONCLUSION

Cornell should set an example to other colleges.

You will observe that there is no subject sentence, no statement to prove, although this is evidently intended as an argument. But if we supply the statement, The "no-treat" system should be made permanent at Cornell, then we see that the main-heads do not support the assertion, do not reveal any analysis of the question, and in fact are waste of space. As a matter of fact, the arguments which stood under either one might as well have stood under the other. They should have been related directly to the subject sentence. You will observe further that the conclusion is rather a surprise than a natural outgrowth.

VALUE OF UNIVERSAL MILITARY TRAINING IN HIGH SCHOOLS

INTRODUCTION

A. Universal military training would not make the United States an aggressive nation.
B. This training would prepare the United States to resist aggression.

DISCUSSION

I. There are many benefits derived from this training.
    1. Benefit derived by the student.
    2. Benefit derived by the school.
    3. Benefit derived by the government.
II. Illustration of the folly of unpreparedness in the past.
    1. Our lack of preparation in the Civil War.
III. Preparedness through universal training best insurance against war.
    1. No nation will attack a well armed and prepared nation.
    2. Age of universal peace has not been reached yet.

CONCLUSION

The folly of the past by being unprepared is a lesson that we must be prepared through universal training to-day.

OSBORNE'S PRISON REFORM PLAN

INTRODUCTION

A. Warden Osborne's plan appeals to the prisoner's sense of honor.
B. It is a good plan and should be continued.

DISCUSSION

I. It benefits the State; for
    1. It increases the output of manufactured goods.
    2. It reduces expenses; for
        a. Fewer wardens are required.
        b. It turns out men resolved not to return to prison.
II. It benefits the prisoner; for
    1. It preserves his health.
    2. It prepares him for life after he gets out.

CONCLUSION

Osborne's plan is a good one and should be continued.
Concrete examples of Osborne's work.

The form of outline illustrated above can usually be followed in arranging simple speeches of all kinds; and the forms suggested below do not differ from it in essentials. But certain elaborations, particularly of the introduction, are worth considering with reference to less simple speeches.

The classical form. The classical form of oration grew out of the work of the rhetoricians who in ancient Greece wrote speeches for pleaders in the courts. It is naturally best adapted to the argumentative speech. It is said to have been formulated first by Corax, a Sicilian, about twenty-four hundred years ago; and it has, with modifications, served as the standard for orators down to our time. Andrew D. White, whose broad experience and recognized ability give weight to his opinion, has often expressed the conviction that this classical

form has so long held the field because it is the best possible form, just as the Corinthian pillar is the best possible pillar. In many trying emergencies, he says, this plan has helped him in throwing his thoughts quickly into order.

[1] "Corax . . . framed four divisions: introduction, narration, proof, and conclusion. Aristotle, a number of years later, reaches practically the same result, although his designation is slightly different; he also has four divisions: exordium, exposition, proof, and peroration. The first important deviation from this plan is made by Cicero, who adds two new divisions, thus making in all six: introduction, narration, proposition, proof, refutation, and conclusion."

I will briefly describe the five divisions which seem to me worth emphasizing:

1. **The exordium.** This word, by its derivation, means the beginning of weaving, the laying of the warp; and it suggests that from the very first words of a speech we should be carrying out a plan. It is a better word than *introduction,* when one is separating the beginning of a speech into parts, for the introduction includes, in modern terminology, all down to discussion. What the exordium shall consist of it is useless to attempt to say, except in the most general way. Whatever will help in getting on good terms with your hearers, in getting them interested, thinking on the right line, and listening with fairness. It is, as Cicero tells us, the part to be prepared last, after one knows well what he has to introduce. Often it is lost in the next division.

2. **The exposition.** This term is better than narration, for narration is only one way of explaining. This part includes whatever is needed in the way of preliminary

[1] Ringwalt, *Modern American Oratory,* p. 53.

definition and explanation, the history and origin of the question, etc.

3. **The partition.** I accept Ringwalt's suggestion of substituting this term for *proposition*, which is limited to argument. By whatever name it is described, this division includes the speaker's statement about what he proposes to set forth,—what he proposes to do and does not propose to do.

4. **Discussion.** This is a better term for general use than proof, which also belongs to argument.

5. **Peroration or conclusion.** The term *peroration* is now usually reserved for the most pretentious sort of speech.

The classical form is certainly valuable to have in mind, to be used on many occasions, perhaps on most; though one may question if it is best for all speeches, just as one may question if the Corinthian pillar is best for all places. The classical form may seem too elaborate for some speeches; but it does contain, in the normal order, the elements which are needed in most. And although in the speeches of to-day the divisions are often not strongly marked, analysis will show usually that they are present in speeches that are well ordered. Look over, for example, the speeches of Phillips.

You will see that the classical form corresponds roughly to the scheme of parts set down in modern works on debating, and followed to some extent in the discussion of the Approach to the Audience in Chapter IX. It will be well to compare what is said here with that discussion and also with the treatment of the subject in a good work on debating. Foster's *Argumentation and Debating* (Chapter X) is suggested. Though Foster's scheme is rather rigid, the student of speaking will profit by following it through strictly with at least three or four complete arguments.

Another form of outline. I will here lay out a speech plan which combines many of the suggestions made in

this and in other chapters. I use the term *approach* as more suggestive than *introduction*.

THE APPROACH

A. Exordium.
B. Explanations.
C. Elimination of irrelevant matter.
D. Concessions.
E. Common ground.
F. Issues.
G. Partition or proposition.

DISCUSSION

CONCLUSION

You will understand that this is offered, not as something to be followed rigidly under all circumstances, but as something to help you in your arrangement. Some such form should be followed, unless you are sure in a given case that you have something better. Not all of these parts are needed in every speech, and several of them may blend together. All down to E may, in some speeches, be means of getting on common ground; but all these parts should be taken into account in any speech for belief or action.

The order may be changed much by the exigencies of an occasion. In a legislative debate, for example, one might wish to begin, without introduction, on a rebuttal argument. At times there may be no divisions at all. But this admission in regard to the exceptional speech, is not available for the lazy speaker who wishes an excuse for not recognizing the divisions which should be present in his speech.

If the speech is expository, there is not often need of so much elaboration of the opening as in argumentative speeches; though there is usually need for preliminary explanations of the problem and what is to be attempted, and there is often need of awakening interest, and sometimes of avoiding prejudice. Usually the approach will not need more than these divisions: Common ground of interest, Explanation and Partition.

Descriptive and narrative speeches do not differ greatly from expository speeches in regard to outlines. Frequently the descriptive speech cannot be distinguished from the expository except by purpose. Students sometimes think that a narrative speech cannot be outlined; yet there are in a story more or less distinct episodes, as in a play there are acts and scenes. No kind of speech more needs orderly progress than the narrative. What seems simple and natural in a well told story is probably the result of careful planning and experimentation.

Use of the outline. Note, first, since some have trouble over this point, that an outline is not the same as a brief. A brief, in common usage, is a complete analysis of the arguments for or against a resolution; and may not be the outline of a speech at all, or of a written argument. Its purpose is to reveal to one preparing for a debate what resources he has to draw from. He might base many different speeches upon it, paying no attention to its order and using but a small part of its material in any one. The outline resembles the brief somewhat in form and purpose; but the outline is the plan of a particular speech, the road map which, with certain limitations, is to be followed. And outlines are for speeches of all kinds, not merely for the argumentative.

Certain limitations have already been noted in regard

to following the outline. First, one may wish to suppress in his speech the statement of aim embodied in the introduction of his outline, not stating this in plain terms until later in his speech, or even not at all. Secondly, one often wishes in his speech to place supporting statements before the idea supported; and sometimes he may feel it unnecessary to state this at all. For example, if he gives one or more incidents which impress strongly Lincoln's sagacity, he may not wish, either before or after the examples, to make the generalization of his outline, "Lincoln was a sagacious man." It is frequently best to let the audience draw its own inference, and this is especially true when the inference is unpleasant; as, for example, "John Smith is a liar."

Thirdly, the speaker, in writing his speech from his outline, or in extemporizing from it, should not feel bound to follow it when he becomes convinced that he can do better by making a departure. But he should not without the best of reasons depart from his carefully ordered and correlated plan. In general, there should be an intelligent, not a blind, use of the outline.

If the speaker is to extemporize from his outline, he should work over the thought until he is sure he can develop it clearly, adequately and impressively; until he is sure that he has at command facts and illustrations which he can put pithily, and, in particular, words and phrases with which he can express the more difficult and important parts. Especial attention should be given to the transitions, for it is at a transition, ninety-nine times out of a hundred, that the speaker who staggers or breaks down, meets his difficulty.

Inexperienced speakers should practise their speeches after the outline is made. Practice will clarify ideas, bring to mind varied ways of expressing them, increase

grasp and confidence, and, if one speaks to a vividly imagined audience, tend to bring one into the speaking frame of mind. Experienced speakers will find out what methods are best for them; but experienced speakers will not hesitate, when anxious to do well, to practise their speeches.

Since speakers almost invariably underestimate the time their speeches will require, they will do well to practise with timepiece at hand.

One may take his outline to the platform and lay it upon the desk; and this may be advisable for those of treacherous memory upon important occasions. For the student of speaking, and especially until he acquires a good degree of directness, it is better to leave the outline behind. And it is safe to say that most audiences like this way better. One who is to speak without his outline before him, should fix it very firmly in mind. This will be much easier if its headings are so expressed as to make relations boldly evident.

In conclusion. Careful planning is as necessary to the speaker as to one who would build a house or go on a journey in an economical and efficient way. This whole book proceeds on the assumption that one will accomplish a purpose best when he knows precisely what it is and considers the best means to the end. Contrary views are prompted, in most cases, by indolence, the native disinclination to think, or by the mistaken notion that we can under ordinary circumstances depend upon inspiration. There is something we call inspiration, but it helps those who first help themselves. To trust to it is usually to talk glibly but ineffectively. The best inspiration arises from the knowledge that one is thoroughly prepared with facts and arguments, that these are clearly thought out and arranged, and that they can be fittingly

expressed; and, further, that what one has to say is of interest and importance to the audience. The young speaker should not hope to do all that he observes veterans doing; though he should hope by training himself to surpass many of those veterans. I have had no desire, however, to lay down rigid rules for the speaker; nor have I endeavored to give you methods to take the place of good subject-matter. All we teachers can hope to do is to help you in becoming intelligent in regard to speech-making.

CHAPTER XIII

FURTHER ANALYSIS OF MENTAL ACTION AS AFFECTING DELIVERY

In Chapter II we examined, in a somewhat general way, the action of the speaker's mind during delivery. It became evident that a high degree of attention is called for; and in later chapters we considered what can be done to build up ideas so that attention to them shall be as easy as possible, even effortless. In this chapter I wish to return to the subject of delivery. If one delivers speeches prepared in accordance with the suggestions of Chapters VI to XII, he will presumably come to have the "keen sense of communication" set down in Chapter II as one of the grand essentials of good delivery; but something remains to be said of the other, the "full realization of the content of your words as you utter them," and especially something more definite with reference to the action of the mind in relating idea to idea.

To attend to an idea means that one holds it in the focus of consciousness, excluding for the time the swarm of other ideas and sensations that constantly bid for attention. "We cannot attend at the same moment to all the ideas that make up a consciousness; the 'grasp' of attention is limited."[1] We can think clearly and definitely one thing at a time. We cannot attend to all the thought of even a short speech at once, or of the

[1] Titchener, *A Primer of Psychology*, p. 75.

ordinary paragraph, or of any but the shortest sentence. We may hold in mind a summary of a speech; but the summary is only the thought generalized, without its definite, specific phases. If we are to have definite thinking, we must also focus, or center, upon each successive detail.

But it does not follow that at a given instant we are oblivious of all but the one idea, as an isolated thing. Just as when one focuses his eyes upon a dot at the center of a circle, he is still aware of the white background and of the fact that it is the center of a circle; so when one fixes attention upon an idea he is still aware that it is related to other ideas which form its background and its margin.[1] Moreover, having focused upon an idea, the mind turns definitely to the relations of that idea to other ideas.

James says[2] of the "stream of consciousness," that "like a bird's life, it seems to be an alternation of flights and perchings. . . . The resting-places are usually occupied by sensorial images of some sort, . . ; the places of flight are filled with thoughts of relations." So we may say that the speaker's mind should dwell definitely upon successive ideas, and also maintain a sense of their relations.

Centering and phrasing. The term *centering* has been used to indicate this focusing or prolonging of attention upon an idea until it stands out in relief from other ideas. By a *phrase* we mean a word or a group of words containing such a part of the thought as the mind focuses upon, or what amounts to the same thing, containing a center of attention; and by *phrasing* we refer to

[1] "Whenever our experience shows the pattern of vivid center and dim background, of bright focus and obscure margin, then we have attention before us." Titchener, *A Beginner's Psychology*, p. 92.
[2] *Psychology: Briefer Course*, p. 160.

the action of the voice in marking a phrase, whether by pause, or by change of rate, pitch or tone color. The term *phrase* is not to be confused with the grammarian's use of the same word. It is convenient to treat centering and phrasing together; for, by definition, every phrase embodies a thought center and there is a phrase for every center. There should be no difficulty in keeping the terms distinct when we consider that centering is a mental action and phrasing is a matter of words. To avoid a common misunderstanding, note here that every word of a sentence is a part, or the whole, of some phrase.

The physical manifestation of centering is **emphasis**, whether this be shown in increased force, pause, inflection, or other manner. While true emphasis is of high importance, we shall say little of it as such; for the term too strongly suggests a mechanical application of force. We shall do better to think and speak of the mental act of centering; and we should make sure that our emphasis springs from alert thinking and a keen realization *as we speak* of the relative importance of ideas and of their relations.

There may be place for the study of word emphasis; for example, in working out a difficult passage in Shakespeare: but at present we should let it alone. We do not now need it, for we are learning a better way. Besides it is a marvelously intricate subject. To take some easy examples: "What is nature to him?" Suppose you decide to emphasize *nature*, or perhaps *him*. You may in either case give quite a wrong meaning because you have failed to consider whether the question is sincere, or a sneer. I heard a speaker say, "The minimum wage law will mitigate the evils of child labor," emphasizing the correct word, *mitigate*, but giving it an explosive emphasis which indicated that he did not approve of such mitigation. So it is quite possible to emphasize the right word and give the wrong meaning. It is possible, if one has great skill in determining the right words to emphasize, the right sort of emphasis to give them, the right inflections, etc., to succeed in the delivery of these and far more difficult sentences; but in order to do so one

must first gain such an understanding of them as, kept vigorously in mind, will prompt the true delivery without thought of emphasis or inflection. Take another simple case: A speaker said, "Lincoln was *snatched* from obscurity," yielding to a tendency common, when the mind is sluggish, to stress any strong word regardless of sense. If it be said that the speaker should have noted which is the emphatic word, the answer is that rather he should have kept his mind awake. And this case suggests another fact, that often no one word bears all the stress. Surely not all rests here on *obscurity*. Very wonderful schemes have been worked out to indicate the course of the voice in all cases, but these are so intricate that few ever succeed in learning them; and, worst of all, these mechanical devices get in the way of thinking. *Please note*, that nowhere in this chapter are you asked to decide which word is emphatic; and please understand that nowhere is it intended to suggest mechanical as opposed to mental action.

Centering and phrasing are **not fixed and unchanging**; but they vary as one's conception of a passage varies, as the context varies, or as the speaker conceives the content to be more or less familiar or difficult to his hearers.

Note how the centers shift in Emerson's sentence, "If I should make the shortest list of the qualifications of an orator, I should begin with manliness," according to whether we assume that there has been no preceding discussion, or that there has been a discussion about orators, or statesmen, or soldiers, or about the qualifications of orators, or lists of qualifications.

To study another illustration: "If ignorance and corruption and intrigue control the primaries, and manage the conventions, and dictate the nominations, the fault is in the honest and intelligent workshop and office, in the library and parlor, in the church and the school." Taking this sentence without context, each detail may call for a modicum of attention and we shall have many centers. *Ignorance*, *corruption*, and *intrigue* are by no means synonyms; each is a distinct cause of political ills. We may say that each of these three words ends a phrase. If the thought is very analytic, this would be right. If, however, we conceive that the main point of the sentence is elsewhere, we shall probably throw the three evils together as a thought unit, the collective cause of political ills,—and end the phrase with *intrigue*. This will be better, for if we give attention to too many details, we shall get no unified impression from the sentence. So too the successive stages of candidate-making may be considered separately, making three

phrases; or, less analytically, as but one whole, though this last is hardly probable. If the fact of fault is the main thought of the sentence, then a phrase will end with *fault;* but if that is taken for granted and the chief point is thought to be *whose* fault, then probably *office*, *parlor*, and *church* will end the remaining phrases. If the distinction between workshop and office is thought of distinctly they will form distinct centers; but if they are thought of together as representative of business, there will be but one phrase. The more analytic treatment would be extreme and would lead to labored delivery.

Taking the sentence in its context, the case is much simpler. (See, at the end of Chapter XIV, the selection Who is to Blame?) We find that the whole sentence is a restatement, for purposes of transition and increased definiteness, of what has been said or implied in the preceding paragraph. On closer analysis we find that, considering the context both before and after this sentence, the especial purpose is to emphasize *who* is at fault. Since the thought at this stage is familiar, our thought units can be larger, and this is especially true of the less important parts. A mind keenly alive to the relation of this sentence to the whole, will be likely to take in all to *intrigue* at one "spurt" of attention; to note in very rapid succession the three stages of the process of nomination; and to pass over the idea of fault, which is already clearly in mind, letting it fall into the phrase with "workshop and office." The phrases then will end with *intrigue, meeting, convention, nomination, office, parlor,* and *school.* As has been indicated, the duration of attention upon the phrases will vary with their importance, and this means their importance at the moment.

While phrasing is often variable, this is not always true. There are some expressions that will not bear breaking. For example, *The United States of America* could under only the most unusual conditions be conceived as two thought units. It is as much a unit, a single name, as *France.* It would be as proper to separate in thought and delivery the two syllables of the name Fuller, or the two parts of John Smith. *The Constitution of the United States of America* is likewise a single name.

That phrasing and centering are variable should not lead one to assume that they may be left to chance, habit,

rhythm, or the necessities of breathing. It is important that the speaker think in the true units so that he may convey the true units to his audience. Confused centering means confused thinking on the part of the speaker, which will cause confused expression and, therefore, confused understanding on the part of the hearer.

The youth who declaimed: "My name is Norval on the Grampian Hills,—my father feeds his flock a frugal swain," did not mean to imply that his name was different in the Lowlands, and had only his slovenly thinking to blame when some of his puzzled mates thought he said his father fed a flock of frugal swine. The banquet orator who proposed the toast, "Woman without her man —would be a savage!" did not make a hit with the ladies in the balcony; and there was a just grievance when a preacher in a fishing town changed the written request sent up by a good wife, "A man going to sea, his wife requests the prayers of the church," into, "A man going to see his wife—requests the prayers of the church." The importance of thinking in the true units may be seen in attempting to unravel this: "That that is is that that is not is not."

One may not often fall into as amusing results as some of those mentioned above, but centering as absurd in fact is common enough. And strangely enough, bad centering is nearly as common in delivering the speaker's own matter as when interpreting another's. Whenever the attention slips from content and relations are forgotten, the voice may run units together, or halt and break up units, and so throw upon the hearer the burden of analysis or perplex him utterly. But when the mind alertly notes each point, the voice will guide the hearer's attention aright and listening will be easy.

How much centering. We should center, not merely upon the major ideas of a sentence or paragraph, but also upon each detail which is necessary for a true grasp of the thought, passing over those which serve their purpose while remaining in the "fringe of consciousness."

Another way to put it is, that we should focus upon each part of the thought we wish the minds of our hearers momentarily to dwell upon. How long attention will dwell upon each part of the thought depends upon its importance in the speaker's mind. The time may vary from a hardly appreciable instant to several seconds.

This leads us to consider **certain common faults.** First, is the fault of centering too infrequently,—attempting to take and give the thought in too large units. This is the fault of one whose mind skims over the surface, taking only a bird's-eye view. The result is that neither speaker nor hearer is able to grasp the thought definitely, or gain more than a general understanding.

But the more serious fault, akin to this, is failure to center long enough and firmly enough upon each phrase. The chief reason a beginner usually speaks too fast is that he does not think enough as he goes. This results in vagueness of delivery and indistinctness of impression upon the hearer. He may have understood clearly in preparation; he may have a bare understanding as he speaks; but he does not grasp the thought in its fullness. His mind should receive a **distinct impression from each phrase.** And more than that, the audience must have time to think. There is need, therefore, for the deliberation which is characteristic of most experienced speakers. There is little good in just trying to go slow; the effort often results in yet greater rapidity. The speaker who talks too rapidly should impress upon himself the importance of gaining distinct impressions, full realization of the content of his words, and of giving his audience time to think. He should fix firmly in mind the truth that his audience cannot move as rapidly as he can. They are not so familiar with his line of thought. If they are to see the pictures suggested, compare his

statements with their experience, in a word, think back to him, they must have time. In particular he should impress upon his mind the truth that he fails unless he provokes reaction in his hearers, and causes them to relate his words to their knowledge, beliefs and experience. In brief, the too rapid speaker should think more, and give his hearers time to think more.

It will be found very helpful for one practising delivery to insert words and phrases which, while they are not necessary to an expression of the thought when delivery is adequate, will serve to accentuate the relations both of idea to idea and of the ideas to the audience. The use of such phrases sharpens thinking and causes the speaker to take time enough. After practising with these extra words inserted aloud, one may then practise the same passage with them inserted mentally only. He may then practise the same passage without the effort to think in particular words, but making sure that he does realize fully the relations they accentuated. It will be found that this practice will improve expression, not only in respect to rate, but in many other ways.

We may illustrate the foregoing from the selection Who is to Blame? Before Sentence 3, one may throw in, "Voting is necessary, but—"; and after the same sentence, "Does n't your experience confirm that?" Beginning with the Sentence 11, we make the passage read: "And within a few years, [I am not talking theory, but present-day facts], as a result of this indifference to the details of public duty, the most powerful politician in the Empire State of the Union [in the state of the greatest wealth, population, and political influence] was [a man who might justly be called] Jonathan Wild the Great, the captain of a band of plunderers. I know it is said [the cheap excuse is common] that the knaves have taken the honest man in a net, and have contrived machinery which will inevitably grind only the grist of rascals. The answer is [and it is a complete answer, fact against theory; you cannot get away from it], that when honest men did once what they ought to do always, the thieves were netted and their

machine was broken. To say [as you do] that in this country the rogues must rule, is [not only] to defy history [as I have just shown you, but what is vastly more serious, it is] to despair of the republic. [Did you realize that?]" This method of practice will be further illustrated below when we speak more specifically of relations.

We must now consider faults of centering and phrasing which are quite the opposite of those discussed: focusing too frequently and prolonging attention unduly upon minor ideas. It is of high importance to understand the significance of every word and phrase, but not every idea should come into the focus of attention during delivery. They serve their purpose while remaining in the background, or in the fringe of consciousness. Just as some things "go without saying," so some go *with* saying, and without special attention. If attention is directed to everything, then nothing stands out, and unity of delivery will be lacking. The sentences will, as it were, fall into bits. The audience will be wearied, because each insignificant point will be forced upon its attention, and because of lack of movement in the delivery. Take as an example: "About one-third—of our country—was originally covered—with the most magnificent forests." One cannot really think "about one-third" alone. "About one-third of our country" is the true unit. The rest is a single picture and can be readily grasped at one instant.

As we have already seen in considering how the phrasing of a sentence may vary, the number of centers in a sentence depends upon the context and the situation to a great extent. The more analytic the mood and the more difficult and unfamiliar the thought, the more numerous the centers.

The effect upon delivery of unduly prolonging attention upon ideas that do deserve direct notice, but are yet

strictly subordinate, is much the same as focusing upon ideas that should be left entirely in the background. This is well illustrated by giving too much attention to the three parts of "control the primary meeting, and manage the convention, and dictate the nomination," in Sentence 15 of the selection, Who is to Blame. If in the sentence, "And Paul stretched forth his hand, and began to defend himself," the first clause receives much attention, it will seem a needless detail; but if it receives a bare glance and is strictly subordinated to the second clause, it will serve its purpose of adding a striking detail to the picture.

There is also to be noted a sort of false centering which occurs at such words as *but, and, that, which, are,* and other connective and introductory words, which should ordinarily blend with what follows. There are times when attention should dwell upon the relations which these words represent, but such times are rare. This false centering is sometimes due to conventional reading habits, or to an erroneous belief that we should "mind our pauses," meaning the punctuation. But punctation has nothing to do with delivery. A punctuation mark may or may not coincide with the end of a phrase; as in, "Oh, yes, I am young, I know; but youth, Sir, is not my only crime." False phrasing most often arises from wandering attention or inability to think what comes next. Instead of pausing till he has a grip on his next clause, the speaker begins, "But—" and then, like the parson in "The One-Hoss Shay," "stops perplexed at what the—Moses—is coming next!"

It should be noted that phrases are not always followed by pauses, being indicated, also, as already said, by other elements, such as rate, pitch, and tone color; and pause for emphasis may fall in the midst of a phrase. For example, in the first sentence

of the second paragraph of the Curtis selection, the three phrases "control the primaries and manage the conventions and dictate the nominations," might well be given without pause. On the other hand, in "Woman! without her, man would be a savage," a speaker might pause before "a savage," although it is not a phrase. In the second sentence of the selection referred to, there might be a pause after "essentially" if the speaker's mind were strongly caught by that thought; yet undoubtedly the words "of his political duty" belong in the phrase with the preceding words, for as merely echoing "public duty" they hold no meaning upon which the mind should rest. It should be noted also from the last example, that phrases do not necessarily end with important words.

On the whole, the fault of centering too little is more common than of centering too much. What is needed is complete understanding of each idea, large and small; but with this must go an appreciation of the relative importance of each in the speech. This involves, as we have seen, a keen realization of the relations of idea to idea. With such a realization, one is in a fair way to speak with correct emphasis, pitch, rate, tone color, and in particular, with proper inflection.

Relations of ideas. Some are principal ideas, some subordinate; some are related as cause and effect; some are repetition or echo, some new thoughts; some are contrasted with others, some are concessive rather than in support of the main thought, and so on through all possible relations of ideas to each other and to the central theme.

Distinguish principal and subordinate ideas. Much poor work, showing itself peculiarly in bad centering and consequent false emphasis, is due to failure to discriminate values. Attention should vary with degree of importance. This does not mean the absolute value of an idea, but its value in its place with reference to the larger thought one is expressing. The principle of this paragraph has already been illustrated with the sentence

beginning, "If ignorance, corruption, etc.," and will become clearer from what follows.

Echo and new idea. The word *new* here has no reference to novelty or originality, but refers to an idea that has not appeared before in the particular discussion. *Echo* is the recurrence of an idea already expressed. The echo may or may not be in the same words as the part referred to. It most frequently refers to the immediately preceding, but may refer to any preceding part. If you will turn to the Curtis selection you will note that *vote* in the second sentence echoes *voting* in the first and *political duty* echoes *public duty*, and that *very heart* echoes *essentially* in the same sentence. Every sentence in this selection, after the first, contains one or more echoes. They are especially numerous in the last part of the last sentence. Almost any sentence in a speech may be considered a link in a chain, reaching both forward and backward. It is this interlinking which gives firmness of structure, and where it is absent the style is abrupt and liable to be disjointed. When the echoes are not clearly distinguished, delivery will also be disjointed and lacking in coherence. They have been called the "connective tissue" of language.

A fine example of coherence through echo is found in Lincoln's Gettysburg Address (see Index). Analyze for new idea and echo the first four sentences. Note in particular how *might live* echoes *endure*. Then turn to the last sentence of the speech and note the echoes from the opening sentences, and see how the last phrase, usually read with flat dullness, is really charged with meaning by the echo of *endure* by *shall not perish*. As an example of an important echo, take the words *has failed* at the end of the second sentence of the second paragraph of the Curtis selection. Determine what they echo. This hard sentence, and indeed the whole paragraph, is unintelligible unless this echo is clearly recognized. There are in any composition numerous echoes, recognition of which, although they may be less important than some of those

referred to, is necessary for informing the voice with the true meaning.

That the new idea must be recognized is too obvious for illustration. In the majority of cases, it is the new idea which for the moment is of chief importance; it is the one now to be impressed. The echo, on the other hand, is already in mind and is often given chiefly for the purpose of keeping relations clear. Nevertheless, it may be, in a given case, the most important part of a sentence, as in the case of repetition for emphasis.

In the sentence, "For prosperous labor, industry, and commerce, three conditions are necessary: first, liberty; second, liberty; third, liberty," the third *liberty*, though bearing the same meaning as the first, is much more significant. The echoes, noted above, from the Gettysburg Address, *might live* and *shall not perish*, are certainly large with meaning.

A new idea is not necessarily important, though it usually should have some attention. When Lincoln said, "Now we are in a great civil war," etc., the fact of war was too obvious to need much attention, though a "new idea," but the new idea of *testing* free government was a major point. So while this method of analysis is an aid in our study, neither it nor any other method can relieve us from the use of our brains.

The term *echo* is hardly adequate, though the one ordinarily used. Many a phrase which contains a back reference, is really an amplification, or a restatement with so much added meaning and force that the feeling of reference is not prominent, although present. To echoes should be added *restatements* and *amplifications*. And there are also instances of restatements where the back reference is entirely lost. Echo or not echo is a question of fact; that is, the question is not, might not a word or clause refer back, but does it?

Here, again, we may profitably refer to the practice of putting in additional phrases. This practice is especially helpful in accentuating echoes, or contrasts, which may be at once echoes and new ideas. For example, many in speaking the words "absolute ignorance of the candidates," in the seventh sentence of the Curtis selection, will fail to realize and indicate the fact that "candidates" echoes "whoever was nominated for office," and that "ignorance" expresses a sharp contrast with "was known to his neighbors." So many ideas intervene that the relations are lost sight of. Now, if the student will practise Sentence 7 this way,—"But in the local elections of the great cities of to-day, elections that control taxation and expenditure (instead of having thorough knowledge of the candidates), the mass of the voters vote in absolute ignorance of the candidates,"—he will be pretty sure to speak the final words in a way which reveals both the contrast and the echo. But whether words are inserted or not, it is essential that one speak with keen realization of relations, taking time to recognize them.

Is the thought forward looking? Most of the thought relations need no discussion here, but there is one other that should be stressed because of its bearing upon a common fault. The fault is that of dropping the inflection at nearly every pause, giving a sort of limping effect. Now, speaking generally, a downward inflection is our instinctive way of indicating a degree of completeness in the thought; while an upward inflection indicates that the mind is looking forward rather than resting upon what is at the instant being said. To illustrate, in speaking the sentence, "Patriotism, when it rises to the heroic standard, is a positive love of country; and it will do all and sacrifice all for its object," the voice

would naturally rise at any pause other than those at *country* and *object*. The fault referred to is evidently that of one who fails to keep alert to the relations of his ideas, and especially to the forward relations. To him every stop is a terminal. The remedy seems to be to practise much upon sentences which demand strongly the look ahead; such as the following:

"On the banks of the Indus; in the fertile valleys of the Euphrates; under the shadow of the mighty Pyramids and along the borders of the Nile; in frigid Russia, and in sunny Greece; under the soft skies of Italy and of Spain; along the slopes where the grapes are gathered and the herds are pastured in beautiful France; behind the dykes of Holland; over the plains and amid the forests of Germany; far north in the Scandinavian retreats, where muscle is trained by hardship, and storm nurtures the courage to do and dare; within the sea-girt isle, whose scepter of authority has been wielded by an Alfred, by a William the Conqueror, by an Elizabeth, and by a Victoria; up in the Highlands where Bruce and Wallace led their clans, and Burns sang songs as enduring as Homer's, and Scott waved his wizard wand; in Ireland, where the echoes of the voice of O'Connell still linger in the air, persuasive, potential, and the name of Robert Emmet stirs like a bugle call; here in this broad land of America;—everywhere, of whatever race or clime, man feels himself to be hindered, cramped, thwarted, cruelly wronged, without liberty."

"The hills,
Rock-ribbed, and ancient as the sun; the vales
Stretching in pensive quietness between;
The venerable woods; rivers that move
In majesty; and the complaining brooks
That make the meadows green; and, poured round all,
Old Ocean's gray and melancholy waste,—
Are but the solemn decorations all
Of the great tomb of man."

Sometimes the fault has grown into a habit so strong that it will not yield to "mental treatment" alone; and then the inflections should be drilled up arbitrarily, till the ear grows to demand them.

What is said of the treatment of this fault may be applied, in

principle, to the treatment of any other delivery faults that persist very long after good mental action on the platform has been attained.

There is the correlative fault of rarely letting the voice fall, even at the end of sentences. Such delivery, an approach to intoning, lacks positiveness and directness. It is due to taking too cursory a view, failing to center definitely enough. But it is sometimes an affectation. It is common among stump speakers. The practice of sustaining all inflections, though employed by some eminent speakers, and sometimes defended as a means of making the voice carry over great audiences, is, I believe, rarely justified and it quickly establishes a bad habit. It seems to be going out of vogue.

These suggestions are practicable. At this stage students have said, "How is it possible to attend to so many things at once, especially when one is addressing an audience?" The question is natural, but rests upon a misunderstanding. I do not mean that you should be saying to yourself, This is the main idea, This is an echo of such and such a passage. That would be but little better than to be saying, This word is emphatic, and, I must pause here. But I do mean that you are to be *sensible* of values and relations as you speak. The better your preparation and grasp, the easier your task. For a beginner to control his mind sufficiently may not be easy, but for this control he must work and practise. But after all, what is urged upon you must be practicable, for it is only what we do in a wide-awake conversation. We are striving only to reproduce and accentuate upon the platform the mental activities of conversation.

Pause. The grand secret of success in carrying on all the complex process is pause. The rapid turning of attention from the particular idea to its relations and to

the audience, all becomes possible when we take time. There is hardly a beginner who does not need this advice: *Train yourself strictly to the habit of pausing until the next thought and its relations are clearly grasped by your mind,* before giving it to your audience. And do not forget that that requirement is not met by grasping the bare intellectual content of your words. You must recognize the full significance of the thought, and that includes the emotional content also. Remember also that while the speaker needs time to think what is to be said, the audience needs time to think of what has been said. "Speech is silvern; silence is golden," says the proverb, and silence is never more golden than in the midst of speech.

Do not fear your pauses will be too long. What may seem to a beginner a long wait will really be very short. When your mind is doing its proper work in your pauses, they will not seem long. Do not fear that drawling will result from deliberate pausing. When it is not intentional, drawling is the sign of a listless, or of a too introspective state of mind, and not the expression of alert thinking.

Do not confuse pause with hesitation. We pause to think; we hesitate because we cannot think. Nothing is more tiresome to an audience than a hesitating, halting delivery. It seems to be due chiefly to beginning a clause without a firm forward-looking grasp of it.

Hesitation is especially annoying when the gaps are filled with *urs* and *uhs*. Grunting is no part of thinking. Heed the plea of Oliver Wendell Holmes:

> "And when you stick on conversations burrs,
> Don't strew your pathway with those dreadful *urs*."

Pause gives opportunity for breathing, but a speaker should never stop simply to breathe. That is to let

physical necessities tyrannize over mental processes. So far as consciousness is concerned, pause should be only an opportunity to think. Still, breathing is an important matter. A well controlled, sufficient supply of breath is necessary to a well supported tone and helps to steady the nerves. A speaker should cultivate the habit of utilizing nearly every pause to take breath. The opportunities are always sufficient, without interfering with the thought movement.

Summarizing will be found very helpful; first, because to make a good summary one must have the clearest understanding; and, secondly, because if you put into your summary just the right turn of the thought, the real point of view and the true emphasis, and fix this in your mind before you rise to speak, it will aid you greatly in giving to each part its due importance and in relating each to the whole. A summary is like a bird's-eye view: by omitting details it makes clearer the relations of parts. Analysis is necessary in order to distinguish relations, but after analysis must come synthesis. The practice of summarizing will help in gaining qualities of delivery not at all common: coherence and structural emphasis; which will in turn give the hearer unity of impression. I use the term *structural emphasis* because emphasis is too commonly thought of as concerned with the sentence only. Many speakers who deliver individual sentences well, fail in giving due value to each part as related to the whole. Summarize your speech, then, as a whole, and summarize each paragraph. Make these as brief and clear-cut as you can, in order that they may be easily carried in mind. If a short speech cannot be summarized in one rather brief sentence, look upon that fact as a danger signal; there is probably a lack of unity or of clearness in your thought.

The thought chain. Another excellent practice for training the thinking of a young speaker is, when once the details of a speech have been worked out, to go, silently at first, over the thought chain or thought movement, time after time, until he has worn such a groove in his mind that he can, without reference to notes and without mental wandering, proceed through his entire speech step by step, individualizing each point and seeing each in its proper relations. A practical aid is mentally to throw into the transitions such phrases as, *to be sure, granted, for example, to take up another point, so true is this, as was said before,* or such additions as have been suggested above. These accentuate the relations, and hence prompt more definite expression. They also aid the memory, for trouble in remembering is due usually to weak transition.

Monotony of delivery is a fault so common that it is worth while to point out here that monotony is due fundamentally to failure in discrimination,—to drifting; and that it can hardly exist where the true value and character of each idea is recognized and relations are clearly discerned; provided there be emotional as well as intellectual discrimination.

How to work. The methods set forth in this chapter can be most advantageously practised by the beginner with a written speech or a selection. But they are, in part, quite as applicable to an extemporaneous speech; that is a speech prepared and outlined, but not fixed in phraseology. Let there be the most complete understanding of each detail and of the relation of idea to idea, and then let there be speaking, with deliberate, complete thinking. Do not try to "make a speech," but only to command the thought and to express it; first as to

one person (to an actual person if you have a patient friend), and then to a larger and larger number.

Do not use these methods mechanically. Since the teachings of this chapter can be easily translated into mechanical methods, it may be best to restate the difference between such methods and the methods intended. Take the matter of emphasis as typical: One working by the mechanical method decides that a given word is emphatic; say, *to-night* in the sentence, "Are you going down town to-night?" He then consciously stresses that word. It is an act not very unlike that of the pianist in pressing a pedal; the more practised he is, of course, the less attention the act requires. One working by our method, holds in mind the meaning he wishes to convey, and trusts the conception to prompt the right emphasis, as in conversation. If he finds difficulty in securing the right expression, he accentuates his thinking, perhaps saying to himself, "The question is between to-night and to-morrow night." He seeks right expression from concentrated attention rather than by consciously applied stress. And if on rare occasions he finds the mechanical method helpful, he looks upon it rather as a last resort than as sound practice; for the mechanical method inserts a process, unknown to normal expression, between the mental action and the voice.

The elements of expression. To make expression clearer and stronger, accentuate mental processes which are the natural cause of expression. Proper pausing and phrasing will spring from recognition of the successive thought units; and the length of pause and rate of utterance will be regulated by the relative values which the mind assigns to each step. From centering will spring emphasis, which will be due emphasis, if the relation of

part to part is clearly in mind. Recognition of relations will prompt true inflections.

Change of pitch arises from discrimination of ideas and values; climax from a sense of the development of the thought and feeling; and change of tone color from change of attitude, as from the explanatory to the argumentative mood. Where these elements of expression exist, monotony is impossible. It should be understood that this analysis is but a rough one; the various elements may combine in countless ways. Expression is too complex a matter for brief analysis; if, indeed, complete analysis be possible.

CHAPTER XIV

THE STUDY AND DELIVERY OF SELECTIONS

The practice of delivering selections, usually called declamations, from the works of others, is an ancient method of learning to speak in public; and while too much attention has at times been paid to it, the practice, nevertheless, is valuable. I believe it best for the student to begin his work with original speeches, since with his own ideas, put in his own words and said in his own way, he is less likely to feel that he is making an exhibition and more likely to catch the idea that public speaking is real communication. Let him begin very close to actual conversation and then build up his delivery to meet the demands of the platform.

Value of the practice. But as soon as the beginner has realized in a measure the nature of public delivery, there are certain benefits which he can secure from work on selections. In the first place, most beginners are accustomed to express but a limited range of ideas, and often they are unwilling to express these freely. Given a good selection, they will often speak with more confidence and freedom, even with more earnestness, than with their own matter; *provided,* there is thorough assimilation. Secondly, beginners, before they learn how to work effectively, frequently have, or think they have, extremely little to say; and this little they are unable to put into language that will "speak." In short, they may fail to prepare speeches that permit good delivery. A good

selection furnishes a speech that will speak; and from it the student may catch something of the spirit and style of good speeches. He receives the influence of good style in the best way, not from conscious imitation, but by coming to feel it through intimate acquaintance.

Again, the ability to master and deliver effectively the words of another is in itself worth while. A speaker frequently wishes to read a passage or to quote it from memory. At such times the audience rarely listens well; but good reading should be as direct in tone and as easy to listen to as other delivery. We take up selections for the sake of their effect upon public speaking; but the improvement in oral reading is a valuable "by-product." Professor Corson has told us that oral reading is one of the best methods of studying literature,[1] and also that it has great cultural value. Oral interpretation has cultural value because it is no child's play really to master a good piece of literature, but a work worthy the best powers of any student I have yet met. In these days of lectures and reports there is rather little training in close interpretation and little ability to reproduce faithfully the contents of a printed page. Many a student, introduced to the work of this chapter, has at first revolted and later greatly valued a training which has helped him in all his reading, silent as well as oral. Many educators value, also, the training in memorizing, holding that today there is too little memorizing as formerly there was too much. Finally the instructor in speaking values this work because it gives him the best opportunity for effectual drill. It is true that many of the benefits of work with selections can be obtained with original speeches alone, but my experience is that, after the course is well started, the best method is to alternate the two

[1] *Voice and Spiritual Education.*

kinds of speeches, so that each kind of work may supplement the other. There are well-known evils which may arise in work on selections, which I shall try to guard against in the following suggestions.

Character of the work proposed. I substitute the word *selection* for *declamation* because the work here proposed departs considerably from the usual practice of declamation. I do not advise a student early in his course to take up impersonation,—to speak as Regulus to the Carthaginians or as Webster in the Senate, for fear this practice might encourage the tendency to be unreal. I do not wish him to think of himself even as an interpreter. That is reading and we are working at speaking. I wish the student, even while interpreting, to speak, strictly in his own person, ideas which he has made his own and which he heartily believes in, to his actual audience.

It is true that it does a young man good to "get out of himself" and speak as Clay or Phillips; it enlarges his outlook and develops his imagination. But these benefits may be sought in oral reading and amateur acting; though much acting cannot be advised, lest the speaker become unable to keep the actor off the platform. The speaker who has first been an actor often has a hard time in gaining the power to speak as himself. On the other hand, some speakers benefit by throwing themselves into a part in a play, finding a new freedom.

It is true that public speakers at times impersonate, or even become actors for a moment; as in "taking off" a person or in putting a situation vividly before their hearers. They may say, Let us go back to the days of the Revolution and imagine, etc.; but always they maintain an understanding with their audience. That is something very different from the performance of the fifteen-year-old boy who strides forward and begins without warning: "Ye call me Chief, and ye do well to call him Chief who for twelve long years has met upon the arena every shape of man or beast the broad empire could furnish." Too great indulgence in that sort of thing, and in La Cigarette, Lasca, How the poor old blind wind-broken horse won the race, and the Death-bed of Benedict Arnold (*Tr-r-aitor!*), which seem to hold the

boards in school "rhetoricals," goes far to establish the bad habits which students bring to college. While a moderate use of these kinds of selections may be beneficial, they do not develop a conception of genuine public speaking; and students who have been trained upon them are more helpless than those who never faced an audience, when asked to make a simple speech and carry out the suggestions of Chapter II. If "Curfew m-u-s-t not ring t-o-n-i-g-h-t," at least let us not call the agony of prevention, public speaking.

After a student has had several months of training in which to find himself, some impersonation in his public speaking course may prove beneficial. But let us not confuse reading, acting and impersonating with public speaking. It is the speaker's business to speak as himself; let him learn by speaking as himself. And after all, he can cultivate imagination by speaking of ancient Rome from the standpoint of to-day, without thinking he is Cicero in the Forum; and he can broaden his experience by treating of our Civil War as related to the present, and by reaching out from our little college world to the stirring events of the time. Even a high school student may well take notice that General Weyler is no longer butchering the innocent Cubans and that a Chinese exclusion act was passed many years ago.

It is not only those selections which manifestly call for make-believe on the part of the speaker, that I would put under the ban for our purpose; but also those which because of their point of view are essentially unfitted to a given speaker. Such a speech is Grady's The New South, for a Northern student. It is distinctly the speech of a Southern man. Then there are many which, while still as true as ever, are quite out of touch with the present. This same New South speech is out of date even for a Southern student; for it belongs to the days before the Spanish War when sectionalism still troubled us. There

are in the books of selections many good speeches about "Imperialism," a burning issue in 1900, but now forgotten. Many speeches about peace and arbitration sound strange since the European war began. On the other hand, many selections from speeches first delivered many years ago are as appropriate as ever; as, for example, those at the end of this chapter.

Only the limitations of the public speaker. Under the conditions here laid down, the student of public speaking will still have liberties enough. He may do anything which any genuine speaker may. He may discuss any topic known among men, so long as he keeps his feet on the platform and remembers who he is and where he is.

Finding good selections. In spite of the limitations, the supply of appropriate selections is inexhaustible. While some old favorites are ruled out, others, with or without modification, are as good as ever. A few allusions can be removed, a new illustration used, a passage peculiarly personal to the author can be cut out or quoted, here and there a passage rewritten; and by a variety of devices, without affecting the essential qualities of the selection, it may be used without pretense. That eloquent bit from Ingersoll, At Napoleon's Tomb, has been built over successfully in several ways in my classes. Of course, if the alterations have to be very extensive, it is evident that the selection in question is not the one to be used. By means of such changes many good selections can be made which would otherwise hardly be thought of. There is a fine passage in Jerome's *Three Men in a Boat,* about lumber on the voyage of life. By composing a few words of explanation about the story which suggests the passage and changing a bit the beginning, we have an excellent selection.

Some seem horrified by such tampering with printed words; but there is not much sacred literature that is likely to be used, and most students have too much awe of books. It is really excellent training in speech-writing to make a good selection, cutting out here, remodeling there, and producing a clear, unified, strong speech. It is rather rarely that we find a selection of just the right length without some cutting. The Curtis selection is composed of paragraphs 6 and 7 of a long speech, with the excision of a bit from the end of the first of the two, in order to remove some allusions of no point to-day.

Where to find good material is an ever present question. There are many books of declamations, and if the student will look upon these as containing a few good selections and some good raw material, and overlook a good deal of trash, he can make them useful. Most of them are compiled with other purposes than ours. They are filled with "readings" for elocutionists. And it must be said that many of the editors show more regard for sound than for sense. There are, however, several useful compilations.

Among the best of these books for our purpose are Shurter's *American Oratory of To-day*, Shurter's *Modern American Speaker*, *The Hamilton Declamation Quarterly*, Frink's *New Century Speaker*, and Blackstone's *Best American Orations*. Some excellent selections, brief and fresh, are to be found in Lewis's *American Speech*, Chapter IX.

Many of the best selections delivered in our classes are found by students in their general reading. Such essayists as Stevenson, Ruskin and Carlyle, such speakers as Curtis, Phillips and Watterson, the current magazines of the better class, and many other less promising sources are drawn upon. The more popular works of scientists and scholars occasionally furnish good material. For

example, a good selection on Habit has been made from James's *Talks to Teachers.* If one has his eyes open and knows the characteristics of a good selection, he will find material every day.

Much time is lost because the student begins his hunt with nothing in mind but a "piece to speak." He turns over a hundred, not really getting the full impression of any, and finally selects one that will "do." Look for a particular theme, or a selection by a particular author, or at least for a particular kind of selection, and when you find one at all promising give it careful attention. Seek a good selection, but do not look for perfection. A pretty good selection well assimilated is better than the best one found too late for thorough preparation.

Qualities of a good selection. In the first place, the student should look for *something he firmly believes in.* Too many look for something that "sounds good," regardless of content. Phillip's Toussaint L'Ouverture is remarkably good speaking English; but no one, unless he actually believes them, can afford to deliver its astonishing claims. That would develop insincerity. The speaker should not be contented with not disbelieving in his selection; he should feel the same responsibility for its sentiments as if he had written it. Let him find a selection which represents his views at least in the main; and then modify it till it fits exactly.

Given a selection you believe in, the next question is: *Is it interesting?* Does it interest you? Will it interest your audience? Next, *will it "speak"?* Has it a style of such clearness, concreteness, movement and climax that it is adapted to public delivery? Many a splendid piece of literature is not adapted to delivery. Its sentences may be too involved; its thought too subtle or too abstract, or it may leave too much to be inferred. Deliv-

ery may do much to supply the lacks, and it may be good practice at times to speak, for example, a selection cut from Emerson's essay on Self-Reliance, and do your best to make it clear and impressive. You do not necessarily wish a selection easy for your hearers; make as great a demand upon their attention as you can successfully. But it is essential that you feel they are following you.

Avoid mere eloquent bits, as perorations, which may have been great in their context, but which detached are mere generalities. These often come after long discussions which made them highly significant to the original audiences; but alone they are almost meaningless. Be sure your selection in itself says some definite thing, in such terms that it will strike home. There are many examples to prove that a selection can, in the space of five hundred words, put an idea clearly, concretely and specifically.

See that your selection has coherence and unity. There are many in the declamation books which lack these qualities. There is one from a speech by Grady, entitled The Danger of Centralized Government, which has one paragraph on this theme and the rest on centralized wealth, without suggestion of connection between the two topics. If we are to treat selections as merely so many eloquent words, their use is certainly a wretched practice.

You should seek a selection which is better than you can yourself produce; *one which you would wish to have written.* It should contain a clear, strong thought, the expression of which will draw out your best powers. The selection should be couched in *good language* also. You cannot afford to become so intimate as you should with your selection, to make it a part of your own thought-stuff, unless it is thoroughly worthy, though it need not be a masterpiece. And your study will give it a most

severe test. In the process of analysis, assimilation and drill, every muddy thought, every weak joint, every extraneous idea, every inconsistency, will be detected.

After a student has really found himself as a speaker, and in the process has found out his faults, it is often advisable to choose, not the selection which he can speak best, but one which will best serve to counteract some fault. Sometimes a very conversational selection will help a speaker who tends to be too oratorical. Sometimes one whose delivery is jerky is improved by a selection of unusual rhythm and smoothness. Again, a speaker of too great reserve is brought out by a selection which contains a dramatic story.

Methods of preparation. If the study and delivery of selections is to be profitable, the work must be thoroughly done by a sound method. There are few worse practices than the mere memorizing of words to "spout" with little regard for meaning. It is about as bad as the production of undigested stuff in "cribbed," miscalled "original," speeches.

The average person, reading over such a selection as Who Is to Blame, thinks he understands. Perhaps he does well enough for ordinary purposes; but mastery sufficient for adequate expression is quite another matter. And very often he confesses after longer study that his first understanding was quite shallow and erroneous.

Nor is it enough to have a bare understanding, to know the meaning of every word, every sentence and every paragraph. There should be the most thorough study and analysis; but yet more important is the assimilation which comes from relating the contents of the selection to one's own thought and experience. One may deliver a selection very correctly, and yet it may seem very empty, unless he assimilates its thought and emotion. The stu-

dent should draw out from his own experience, direct and indirect, many associations, illustrations, comparisons, and make many applications of the suggestions of the selections to familiar situations. By these means dead words may become living thought. That imagination will have a great part in this process will be readily understood by those familiar with Chapters III and IV.

The foundations for a sound method have been laid in those chapters and in Chapter XIII. I shall now gather up the suggestions applicable to the study of selections into a scheme of study. It should be noted, however, that many matters which should come up for consideration in the study of a given selection, cannot be indicated in a general scheme, and also that each student will be able, once started, to work out other methods for himself.

The use of such a scheme is a great advance over the usual haphazard study, for it makes study systematic and fruitful and it keeps attention upon a selection long enough to secure some degree of assimilation.

There is no order necessarily best. Many processes will be carried on at once. The thought back of the arrangement below is that once having gained a general idea of the whole, we should then master the smaller details, which are necessary to fully understanding the larger parts. And further, the more analytical work is put first, so that the more constructive work of the latter part may remove a too analytical mood before the worker reaches the stage of delivery.

Scheme for the Study of a Selection [1]

When this scheme is used as the basis for a written report, make references to your selection clear by giving line numbers, or otherwise.

[1] This scheme is a free adaptation of Professor D. C. Lee's leaf-

1. Read the selection silently until the main outlines are distinct in your mind. Try to concentrate your attention so that you can read through with no foreign ideas intruding. Do not read aloud at all, and do not speak the selection until you have mastered it.

2. Make sure you know the meaning of each word *as here used,* the significance of each name and allusion. (Do not make guesses; look up all words you are not sure of and include your findings in your report.)

3. Indicate the parts which are echoes, restatements or amplifications of preceding parts, and what they echo, etc.

4. What contrasts do you find.

5. Indicate the new idea or ideas in each sentence.

6. What is the chief idea in each sentence.

7. Give the last word of each phrase.

8. Note definitely the connection of sentence with sentence. Supply ellipses. Where can you make the meaning or the attitude clearer by adding such expressions as *even, for example, in spite of, granting, etc.?*

9. Be sure you realize the feeling of each part; that is, whether it is explanatory, concessive, ironical, exclamatory, triumphant, etc.

10. Where are the principal climaxes?

11. Summarize each paragraph in one crisp sentence. Use your own words. If the paragraphing does not seem right to you, change.

12. State clearly the transitions in thought from paragraph to paragraph.

13. Summarize the whole selection in a single sentence as brief and simple as possible.

14. Make an outline of the selection, being careful to

let, *How to Study a Declamation,* which was based upon Kirby's *Public Speaking and Reading.*

make the relations of principal and subordinate ideas clear.

15. Work out the thought movement, or thought chain, in your own words. The statement should make clear the relation of paragraph to paragraph, sentence to sentence, contain each link of the thought and preserve the feeling and attitude of each part.

16. By means of what associations, illustrations, examples, comparisons, drawn from experience, observation and study, do you add meaning, reality and interest to this selection?

17. Exercise the imagination upon the selection. Describe the principal images which aid you in making the thought more intense, life-like and objective.

18. What is the dominant feeling, or the mood, of the selection?

19. Take time to assimilate the selection. Dwell upon it, not listlessly, but with vigorous attention, until the thoughts grow clear and definite, the images vivid, and the feeling genuine.

20. Memorizing. Do not memorize the words before the content has been mastered. To memorize first is to put words before thought. When the above work has been carefully done, then go silently through the thought movement; then, still silently, clothe these thoughts with the author's words. Then say the words aloud. Hold the thought clearly and vigorously in mind and try to express. Let the thought prompt the delivery. Do not at this stage think of making a speech; speak as to a single person. Gradually build up and strengthen to fit the needs of the platform, retaining all the time the essential conversational conditions: 1. Thinking at the moment of delivery; 2. The sense of direct communication.

21. Practice much,—always with wide-awake mind. Force your delivery to expressiveness by repeated trials, accentuating your consciousness of the meaning and entering more and more into the spirit of the selection.

If you do not find the process of memorizing easy, it will probably be because the work of interpretation and assimilation has not been sufficiently well done. Professor James has said that "The art of remembering is the art of *thinking;* and when we wish to fix a new thing [in memory], our conscious effort should not be so much to impress and retain it as to connect it with something else already there. The connecting is the thinking." Of course, in fixing the precise words, a definite effort to impress and retain may be necessary; although surprisingly little effort is needed for this when assimilation is thorough.

If you have trouble in making your delivery expressive, the cause, again, is probably lack of assimilation. Go through the plan of study more carefully and the result will be better. Make the thought your thought, the words your words.

Explanations and Illustrations. The numerals below correspond to those of the scheme of study. The illustrations are from Who's to Blame?

2. Unfortunately there is need of emphasis upon the truth that no intelligent man should permit himself to speak words he does not understand. Even common expressions, such as *public duty,* will bear consideration. What does *poolroom* mean, as used in the Curtis selection? *Infidels? Intrigue?* Books of literary and historical references, biographical dictionaries and cyclopedias, such as are found in every library, will quickly clear up many obscure matters (See Chapter XI). A good dictionary should, of course, be found in every student's room. It should be explained here that Jonathan Wild stands for William M. Tweed; but both Wild and Tweed should be looked up. What kind of men were Turpin and Diddler, and what do their names here signify?

3. This question can be answered conveniently in this manner:

In line 2,	vote	echoes	voting, line 2.
3,	political duty	"	public duty, l. 1.
6,	very heart	"	essentially, l. 3.
Sentence 6,		amplifies	sentence 5.

All the echoes, etc., which have any appreciable effect upon delivery, should be put down, however formidable the array.

5 and 6. These may be conveniently answered in parallel columns. Use any way which reveals your understanding without waste of words. Use now the words of the text, and now translate.

7. The last word is given simply as an economical way of answering.

8. The expressions supplied are not to be spoken, unless they seem to improve the composition. The student will recall that this and most of the other questions are explained in Chapters III and XIII. In the Curtis selection imagine the questions and other responses a man who thinks himself a good citizen might make, as, for example, after the third sentence, "What should I do?" In speaking of the Pharisee, one gets the flavor of the allusion by thinking, "You remember the one in the parable of the two men who went up into the temple to pray." (See Luke 18:10.) I do not mean that this necessarily takes the form of words as one speaks, but that something like it must lie in the "fringe of consciousness," if one is to catch the right turn; for, notice, this is a particular Pharisee. At the end of Sentence 9 may be thought, "two grand rascals," or, "no choice at all." The difficulties of 10 are lessened by thinking, "what an absurdity!" and "Think of it, Diddler a reformer!" Sentence 14 is like this to me: "To say that in this country the rogues must rule [as you have said] is to defy history [as I have just shown you] and [what is vastly more important to a genuine American] to despair of the Republic. [Don't you see what your defense amounts to?]" By holding in mind these unexpressed ideas one gets their effect in his voice.

11. Be sure you catch the essential rather than some incidental idea, and give the true point of view. Make your summaries crisp enough to carry easily in mind. Do not put here what belongs in Question 15.

12. This question is a severe test of understanding. Do not catch at some trivial link. In the Curtis selection, what question is raised in the first paragraph that is answered in the second?

13. In this selection the summary should turn on the question of *Whose fault.*

15. One preparing a selection should go over the thought, expressing it very fully, several times. He should use his own words

to make sure he is getting at the content, not merely the author's words.

16 and 17. We may illustrate further here what has been explained in Chapters III and IV. The work of 16 and 17 is of the highest importance to assimilation. After gaining an understanding of the meaning of the words before you, you may proceed by a process not altogether unlike that you would have gone through had you written the selection yourself. The Curtis selection treats of political duty and political corruption. Our author refers to concrete instances and these form associations for the ideas; but you are not limited to these. You have gone through political campaigns. First-hand knowledge is best. Then you have heard and read of politics local, state and national; you have knowledge of conditions in various cities, New York, Philadelphia, San Francisco; certain leaders and bosses are familiar from pictures and cartoons; you know something of various reform movements, direct nominations, short ballots, commission form of city government, municipal leagues, and the like. All this you bring out of memory, or as much as has any bearing on your selection, and by means of it you begin to assimilate your speech.

Very likely your knowledge is limited and vague. You can continue your work by reading and by conversation with those who have more information and experience. As your selection refers to the Tweed régime in New York City, you will look that up especially. Some of the possible sources are the report prepared by Samuel J. Tilden, Myers's *History of Tammany Hall*, the second volume of Bryce's *American Commonwealth*, the files of the papers of the period (about 1872), say *Harper's Weekly*, then edited by George William Curtis and illustrated with Nast's famous Tammany cartoons. Accounts of later struggles in New York and in other ring-ruled cities will give a more present-day aspect to the subject.

Make your work specific. It is of little use to go over things in the general way I have above. If the idea of direct nominations is to be of service, you must run it out far enough to see clearly how it affects the problem of "shaping the alternative." A general notion that there has been corruption in San Francisco will be of but the slightest value.

The first sentence is very simple; but what does public duty mean to you? Run this abstraction out into concrete details. To do so here would take undue space; but I mean that this should be done very specifically, taking account of the responsibilities that rest upon a citizen of a republic, with special reference to the duty of selecting officials. You can see citizens going about their duties, rallying voters to the primaries, interviewing, writing letters, making speeches, forming clubs, or working in any other tangible ways.

You see also certain sleek self-satisfied citizens who do nothing but vote on election day. Plainly that is not enough; not even if they take great pains to go and vote, as is the case with this man who goes all the way from New York to Chicago, leaving important business, just to vote. You may seem to see these men as real persons, men who know, or as typical citizens. Let them be tall or short, fat or lean, dressed so and so; that is, vividly conceived persons. You cannot see a smug look unless you see it on a face. Make your citizen look like a real man.

You may seem to talk with them. To make the point clearer, you draw an analogy from the religious field, in which the evils of formalism are well recognized; and you choose a familiar figure, the Pharisee of Luke xviii. Look this gentleman up, but do not catch the wrong suggestion. For us it is formalism, not hypocrisy. (In the last sentence of the selection we are more strongly impressed with the self-righteousness of the Pharisee.) "But why do you call us political Pharisees?" demand the indignant citizens. "Don't you see—the 'doubtful alternative'?" you explain. "You may have only a choice between two rascals, between John Doe, the paid tool of the public service corporations, and Richard Roe, the coarse grafter." "But what should we do?" ask the citizens. "Help choose the candidates, go to the primaries; nay, go to work before the primaries, each doing something to secure at least one good candidate." And so on. This is only a hint of what may be done. It is not an attempt to say just what should come into your mind. Each mind will differ from all others.

The scene about the polls is peculiarly open to the work of imagination. It is a little drama; and most students fail to "get into" this part, because they do not go beyond matter-of-fact. Let us stand and watch near the polling place in a corrupt district. Banners bearing the party slogans are stretched across the street. Dodgers are thrust into our hands and we read, "Vote for Diddler and Reform!" A worker eagerly whispers to us, "Vote for good old honest Dick! He is none of your sniveling reformers; he won't interfere with the boys." Up an alley we see a worker bargaining for votes at two dollars apiece; while down the street comes a dive-keeper with a drove of drunken loafers he has kept in his back room all night,—all out to vote for Diddler and reform. Our friend, the honest and respectable citizen, steps from his carriage on his way down town, intent on doing his full political duty. He seems a bit shocked at the sights and the men who greet him,—"plug uglies" with flashy clothes, tall hats, glass diamonds and long black cigars. Still, it is what he is used to; he has always left the "dirty work" of politics to "the boys." As he takes his ballot with a somewhat gingerly air, we hurl at him, "Don't forget your indifference is to blame for this shocking choice!" And

we quote mockingly, "Vote for 'Turpin and honesty!' or, if you prefer, try 'Diddler and reform!' "

The rest of the speech may be worked out as a trial, with an indictment, a plea, analysis of the evidence and final condemnation. Of course, this must not be pressed too far; but it helps to bring out the thought movement. The last sentence is a good example of how imagination may help. Students usually rattle this off without discrimination of parts, and either indifferently or with mere loudness. Let the student put himself in the place of one who is out working to defeat the renomination of a grafting alderman. He goes to a friend to ask his help. But he finds his friend sitting before a cheerful fire reading, blissfully unconscious that there is anything to be done. Even when told, he is indifferent. "Why so excited?" he asks. "Sit down and have a chat." Our worker urges and his friend is driven to excuses. He wraps his snobbish respectability about him and says it is no work for a gentleman. Pressed further, he begins to believe in his own excuses and, degenerating still further in his citizenship, he says, "I half believe this government is only the rule of a mob anyhow." Then quite convinced, he adds, "Between you and me, I hope we shall soon be rid of it; what we want is a vigorous despot." A man of earnest purpose who found himself confronted by such a citizen would surely wish to kick him; and that feeling is what the speaker needs.

Use these, and any other means, of thinking and feeling yourself into the selection; and you will find that what you may have thought you fully understood at first reading, will become vastly more significant. It may come to mean as much to you as to its author; indeed, it may mean more to you. He has furnished you with a suggestive form of words; what their content shall be depends largely upon you, though you should not, of course, distort them from their normal meaning.

I append here three selections which have been very severely tested in the class room. They present a considerable variety of style and of problems. A student who masters the delivery of these should be equal to anything. He will certainly find that he has grown. But remember that the mere declaiming of them without assimilation will do harm.

WHO IS TO BLAME?

From The Public Duty of Educated Men,
By George William Curtis

I. 1. Public duty in this country is not discharged, as is often supposed, by voting. 2. A man may vote regularly, and still fail essentially of his political duty, as the Pharisee who gave tithes of all that he possessed, and fasted three times in the week, yet lacked the very heart of religion. 3. When an American citizen is content with voting merely, he consents to accept what is often a doubtful alternative. 4. His first duty is to help shape the alternative. 5. This, which was formerly less necessary, is now indispensable. 6. In a rural community such as this country was a hundred years ago, whoever was nominated for office was known to his neighbors, and the consciousness of that knowledge was a conservative influence in determining nominations. 7. But in the local elections of the great cities of to-day, elections that control taxation and expenditure, the mass of the voters vote in absolute ignorance of the candidates. 8. The citizen who supposes that he does all his duty when he votes, places a premium upon political knavery. 9. Thieves welcome him to the polls and offer him a choice, which he has done nothing to prevent, between Jeremy Diddler and Dick Turpin. 10. The party cries, for which he is responsible, are "Turpin and Honesty!" "Diddler and Reform!" 11. And within a few years, as a result of this indifference to the details of public duty, the most powerful politician in the Empire State of the Union was Jonathan Wild the Great, the captain of a band of plunderers. 12. I know it is said that the knaves have taken the honest men in a net, and have contrived machinery which will inevitably grind only the grist of rascals. 13. The answer is, that when honest men did once what they ought to do always, the thieves were netted and their machine was broken. 14. To say that in this country the rogues

must rule, is to defy history and to despair of the republic.

II. 15. If ignorance and corruption and intrigue control the primary meeting, and manage the convention, and dictate the nomination, the fault is in the honest and intelligent workshop and office, in the library and the parlor, in the church and the school. 16. When they are as constant and faithful to their political rights as the slums and the grogshops, the pool-rooms and the kennels; when the educated, industrious, temperate, thrifty citizens are as zealous and prompt and unfailing in political activity as the ignorant and venal and mischievous, or when it is plain that they cannot be roused to their duty, then, but not until then—if ignorance and corruption always carry the day—there can be no honest question that the republic has failed. 17. But let us not be deceived. 18. While good men sit at home, not knowing that there is anything to be done, nor caring to know; cultivating a feeling that politics are tiresome and dirty, and politicians, vulgar bullies and bravoes; half persuaded that a republic is the contemptible rule of a mob, and secretly longing for a splendid and vigorous despotism—then remember, it is not a government mastered by ignorance, it is a government betrayed by intelligence; it is not the victory of the slums, it is the surrender of the schools; it is not that bad men are brave, but that good men are infidels and cowards.

A LIBERAL EDUCATION[1]

From *Lay Sermons, Addresses, and Reviews*, by Thomas Huxley

I. 1. Suppose it were perfectly certain that the life and fortune of every one of us would, one day or other, depend upon his winning or losing a game at chess. 2. Don't you think we should all consider it

[1] This selection as a whole is not unified. It is best used as two selections. The first three paragraphs form one unit and the remaining two another.

a primary duty to learn at least the names and the moves of the pieces; to have a notion of a gambit, and a keen eye for all the means of giving and getting out of a check? 3. Do you not think we should look with a disapprobation amounting to scorn, upon a father who allowed his son, or the state which allowed its members, to grow up without knowing a pawn from a knight?

II. 4. Yet it is a very plain and elementary truth, that the life, that the fortune, and the happiness of every one of us, and, more or less, of those who are connected with us, do depend upon our knowing something of the rules of a game infinitely more difficult and complicated than chess. 5. It is a game which has been played for untold ages, every man and woman of us being one of the two players in a game of his or her own. 6. The chess-board is the world, the pieces are the phenomena of the universe, the rules of the game are what we call the laws of Nature. 7. The player on the other side is hidden from us. 8. We know that his play is always fair, just and patient. 9. But also we know, to our cost, that he never overlooks a mistake, or makes the smallest allowance for ignorance. 10. To the man who plays well, the highest stakes are paid, with that sort of overflowing generosity with which the strong shows delight in strength. 11. And one who plays ill is checkmated—without haste, but without remorse.

III. 12. Well, what I mean by Education is learning the rules of this mighty game. 13. In other words, education is the instruction of the intellect in the laws of Nature, under which name I include not merely things and their forces, but men and their ways; and the fashioning of the affections and of the will into an earnest and loving desire to move in harmony with those laws.

IV. 14. That man, I think, has a liberal education, who has been so trained in his youth that his body is the ready servant of his will, and does with ease and pleasure all the work that, as a mechanism,

it is capable of; whose intellect is a clear, cold, logic engine, with all its parts of equal strength, and in smooth working order; ready, like a steam engine, to be turned to any kind of work, and spin the gossamers as well as forge the anchors of the mind; whose mind is stored with a knowledge of the great and fundamental truths of Nature and of the laws of her operations; one who, no stunted ascetic, is full of life and fire, but whose passions are trained to come to heel by a vigorous will, the servant of a tender conscience; who has learned to love all beauty, whether of nature or of art, to hate all vileness, and to respect others as himself.

V. 15. Such an one, and no other, I conceive, has had a liberal education; for he is, as completely as a man can be, in harmony with Nature. 16. He will make the best of her, and she of him. 17. They will get on together rarely; she as his ever beneficent mother; he as her mouthpiece, her conscious self, her minister and interpreter.

AWAIT THE ISSUE

Adapted from Carlyle's *Past and Present*

I. In this God's-world, with its wild, whirling eddies and mad, foam oceans, where men and nations perish as if without law, and judgment for an unjust thing is sternly delayed, dost thou think that there is therefore no justice? It is what the fool hath said in his heart. It is what the wise, in all times, were wise because they denied and knew forever not to be. I tell thee there is nothing else but justice. One strong thing I find here below: the just thing, the true thing.

II. My friend, if thou hadst all the artillery of Woolwich trundling at thy back in support of an unjust thing, and infinite bonfires visibly waiting ahead of thee to blaze centuries long for the victory on behalf of it, I would advise thee to call halt, to fling down thy baton and say, "In heaven's name, no!"

III. Thy "success"? Poor devil, what will thy

success amount to? If the thing is unjust, thou hast not succeeded; no, not though bonfires blazed from north to south, and bells rang, and editors wrote leading articles, and the just things lay trampled out of sight,—to all mortal eyes an abolished and annihilated thing. . . .

IV. For it is the right and noble alone that will have victory in this struggle; the rest is wholly an obstruction, a postponement, a fearful imperilment, of the victory. Towards an eternal center of right and nobleness, and of that only, is all confusion tending. We already know whither it is all tending; what will have victory, what will have none! The heaviest will reach the center. The heaviest has its deflections; its obstructions; nay, at times its resiliences, its reboundings, whereupon some blockhead shall be heard jubilating, "See, your heaviest ascends!" but at all moments it is moving centerward, fast as is convenient for it; sinking, sinking; and, by laws older than the world, old as the Maker's first plan of the world, it has to arrive there.

V. Await the issue. In all battles, if you await the issue, each fighter has prospered according to his right. His right and his might, at the close of the account, were one and the same. He has fought with all his might, and in exact proportion to all his right he has prevailed. His very death is no victory over him. He dies indeed; but his work lives, very truly lives.

VI. An heroic Wallace, quartered on the scaffold, cannot hinder that his Scotland become, one day, a part of England; but he does hinder that it become, on tyrannous terms, a part of it; commands still, as with a god's voice, from his old Valhalla and Temple of the brave, that there be a just, real union as of brother and brother, not a false and merely semblant one as of slave and master. If the union with England be in fact one of Scotland's chief blessings, we thank Wallace withal that it was not the chief curse. . . .

VII. Fight on, thou brave, true heart; and falter

not, through dark fortune and through bright. The cause thou fightest for, so far as it is true, no further, yet precisely so far, is very sure of victory. The falsehood alone of it will be conquered, will be abolished, as it ought to be; but the truth of it is part of Nature's own laws, coöperates with the world's eternal tendencies, and cannot be conquered.

CHAPTER XV

GESTURE

The term *gesture* is broad enough to cover every action and posture expressive of thought or feeling. It suggests action and we usually think of gesture as movement, especially of hands and arms; but good usage will justify the above statement. We cannot, furthermore, limit ourselves to actions which are "intended to express an idea or a passion"; for we are concerned with all expression, whether intentional or not.

But taking gesture in the more usual sense of action intended to express ideas and feelings, **Why should the speaker gesture?**

Gesture is an important means of expression. A speaker who is full of his subject and has a great deal to express will feel the need of every means of expressing himself. Any man who eagerly desires to communicate his ideas and feelings, knows the inadequacy of language. This is not to imply that gesture is the resource only of those exceedingly serious over a great message. Any one eager to convey an impression, though it be of the lightest nature, feels the need of action.

We find, too, that although its range is more limited, gesture is often a quicker, plainer and stronger means of expression than spoken words, for its appeal is to the eye. A motion toward the door, a shrug, a lifted eyebrow,—what words can equal these gestures? Gesture, within its limitations, is an unmistakable language, and

is understood by men of all races and tongues. Even a dog understands some gestures. Gesture is our most instinctive language; at least it goes back to the beginning of all communication when the race, still lacking articulate speech, could express only through the tones of inarticulate sounds and through movements. And because it is so deeply imbedded in our primitive reactions, all men express themselves by gesture and all men understand gesture.

Gesture is particularly adapted to the expression of feeling. The degree of the speaker's earnestness, his attitude toward the idea presented, whether he accounts it trivial or important, acceptable or objectionable, pleasing or disgusting, uplifting or debasing, whether he is eager or conservative, mocking or serious,—all these and many other attitudes and feelings the speaker reveals by posture, action and facial expression. Gesture is used also, but less frequently, to express cold fact and ideas apart from feeling; as, that the statue was so high, or that there are two opposing principles. Its use for this purpose is obviously limited. In narration and description action is much used; but usually in these there is a strong emotional coloring. Words have developed along with ideas, and generally speaking, are the clearest expression of them. Emotions are more primitive than ideas. Primitive man had little to express besides his likes and his dislikes, his joy and his sorrow, his fear and his triumph.

Darwin and others have traced the origin of our familiar gestures, in many instances, to "serviceable associated habits" developed by our early ancestors. Thus, [1] "the snarl or sneer, the one-sided uncovering of the upper teeth, is accounted for by Darwin as a survival from the time when our ancestors had large canines, and unfleshed them (as dogs do now) for attack." Very likely

[1] James, *Briefer Course*, p. 388.

some of the attempted explanations of particular actions are far-fetched; but the general thought is suggestive. We can readily understand how among the natural indications of aggressive determination are a jaw set and protruding and clenched fists.

[1] "Another principle . . . may be called the principle of *reacting similarly to analogous-feeling stimuli*. . . . As soon as any experience arises which has an affinity with the feeling of sweet, or sour, or bitter, the same movements are executed which would result from the taste in point. . . . Disgust is an incipient . . . retching, limiting its expressions often to the grimace of lips and nose; satisfaction goes with a sucking smile, or tasting motion of the lips. The ordinary gesture of negation—among us, moving the head about its axis from side to side—is a reaction originally used by babies to keep disagreeables from getting into their mouth, and may be observed in perfection in any nursery."

[2] "Primitive language was largely a gesture-language. Since the spoken words gave only a partial account of the event described, they were eked out by movements of hand or feature. And foremost among these movements were the movements that correspond to the *metaphor*. The successful hunter actually licked his lips, and seemed to suck a sweet morsel; the unsuccessful drew his lips sideways, as if he were trying to taste as little as possible of his sour draught.

"Now we begin to see where the argument is taking us. Certain processes in the emotion . . . suggest a metaphor, by simultaneous association; and the metaphor brings a movement with it. As language develops, the metaphor is lost: it is no longer necessary. But the movement persists. When the emotion comes, the movement comes with it. The movement survives, partly because of its intrinsic fitness to communicate to others a knowledge of our emotion, and partly because gesture cannot change as language can."

We have many gestures that exhibit the metaphorical character; as, the wide-flung hands expressive of welcome or liberality, the tossing motion expressive of carelessness, the palm thrust forward expressive of repelling, the uplifted hand expressive, in various positions, of nobility, aspiration, or reverence.

I have gone so far in considering the origin of expressive action, not only to show how broad and universal is its appeal, but also to prepare the way for the second and chief reason for gesturing; and that is—

The speaker needs gesture to free him from restraint

[1] James, *Psychology: Briefer Course*, p. 389.
[2] Titchener, *Primer of Psychology*, p. 148.

and bring him into a normal condition on the platform. More and more this reason impresses me as a teacher. Students never find themselves as speakers, never escape the bonds of restraint, never become really direct and communicative, until they gesture. It is unnatural not to gesture in any wide-awake discourse. Any real speaker would be in distress if compelled to restrain gesture. One might as well run a race with one's hands tied. We begin to use gesture in earliest infancy. Children gesture a great deal. That they gesture less as they grow older is due in part to constant checking. Their gestures knock over bric-a-brac, and "Don't!" is heard from morn till night. Habits of restraint are formed. We learn that it is not best to express every thought and feeling that comes. But we never cease to use gesture; not even the more noticeable motions of hands and arms. It is amusing to be told by students that they do not gesture in conversation. Contradict them and force them to strong assertion, and they never fail to make a vigorous movement to enforce their denial. One student repeated this gesture three times in succession, though consciously trying to restrain the action and laughing at himself for his absurdity. Every man makes innumerable movements, and these increase as he warms up in his talk. And this brings us to a third reason for gesturing.

We are bound to gesture whether we will or no; if not well, then ill. If we are alive to our work, the impulse to action will be present and will show itself somehow; in uneasy twitchings, starts of the hands, restless shifting of feet and position, or fumbling with clothing. Repression will show itself in rigidity. All this may itself be called gesture; for all appeals to the eyes of the audience, and seems to cry aloud, "See how repressed,

how nervous, how awkward I am!" It is much better to give rein to the natural impulses and use the hands to emphasize thought than to examine the edge of one's coat or to hitch up one's trousers. True, the hands may be stuck in one's pockets or held in leash at the back; but these are not attitudes always becoming to young speakers, to say nothing of the loss of expression and freedom. Besides, hands and arms are only one part of gesture.

To suppress gesture is to suppress feeling. We have been assuming a speaker alive to his task, really trying to express. But it is doubtful if a speaker can remain in that condition long, if he repress gesture. Gripping one's chair is a familiar device for keeping cool. As we learned in Chapter V, repression of feeling is often the death of feeling; gestural expression will heighten or even produce the appropriate feeling. The following is by a writer not committed to the James-Lange theory of emotion:

[1] "When Deerslayer caught the tomahawk hurled at him, 'his hand was raised above and behind his own head, and in the very attitude necessary to return the attack. It is not certain'—notice the sentence—'whether the circumstance of finding himself in this menacing posture and armed tempted the young man to retaliate, or whether sudden resentment overcame his forbearance and prudence.' Cooper has realized the undoubted fact that, given the attitude, the emotion might come of itself."

Try this: Assert to a friend, real or imaginary, some simple fact, just saying, This is a fact. Say it again with an emphatic stroke of the hand. Say it again, with much abandon, banging your desk vigorously with your first.

[1] Titchener, *Primer*, p. 146.

The impulse to gesture. From what has been said it should be clear that gesture should spring from impulse, and not be mere mechanical motions made by rule or imitation. It should be real expression,—outward response to inner impulse. All ideas and all feelings are motor. If we center our attention upon the ideas of our speech and if we are in the spirit of what we are saying, we shall have impulses to action. And if our attention centers most strongly upon major points, our gesture impulses will be strongest at those points; and the anxious question of the beginner, "Where shall I gesture?" will be answered. Gesture being in its nature emphatic, since it is an added means of expression, should mark only ideas worthy of emphasis.

If we were perfectly normal beings, this might be almost enough to say on the subject. But we are not normal. There is habitual restraint and repression. We have habits of making a few, limited movements; and we say others do not "feel natural." We are restrained by self-consciousness. We may be stiff and awkward off the platform, and more so on the platform. Hence some training becomes necessary, in order that the impulse to gesture may have a fair chance; and later it may be desirable, after freedom has been gained, to somewhat prune the natural action.

First stage of gesture training. Gesture training should not be hurried, and the first stage should be limited to gaining freedom and responsiveness to the impulses. As a first step, just try to **stop restraining yourself.** Don't stick your hands in your pockets or behind your back; for this has the effect of tying them up. Let them hang freely at your sides. To be free requires that there be no nervous clutching, no doubling

up, no fussing with clothing, no rigid holding at the sides. The hands should swing as loosely as when you are walking. Then speak something of a vigorous character, extemporized or memorized, your own ideas or a bit from a selection. Let yourself go; try hard to express the idea to your imaginary audience. If you can get away from self-consciousness, something will happen in the way of gesture. This something may consist of very queer motions. Never mind; encourage them, and go on talking in an exaggerated way. If nothing comes of it, lift your hand up with a free movement from the shoulder and speak a vigorous paragraph without taking it down. It will be strange indeed if your hand does not do something. Do not try to make it do anything in particular. Trust your muscles; they know more about gesture than you do!

Poise. Gesture is often checked by the restrained position in which one stands. It is important to stand in good poise. To be poised is to stand easily erect, without limpness or slouchiness and without waste of muscular effort. The chin is neither thrust forward nor drawn in, the chest is active, up, alive (whatever term you please), the hips thrust neither forward nor backward, the weight borne directly over the hips and all resting on the balls of the feet. The weight may be borne on both feet or on either foot; but there must be no sagging in either hip. The feet should not ordinarily be held together, or on a line, nor yet far apart. In this position it is possible to transfer weight from one foot to the other without effort; hence one is free to step or turn easily in either direction, without "walking over one's self." And this freedom is of first-class importance to good action.

Free body action. Gesture is much more than move-

ments of hands and arms; the simplest gesture affects the whole body, and one of the chief causes of awkwardness, stiffness and the "put-on" effect, is failure of the body to yield so as to produce harmonious action. Moreover, if the body is not free to turn, if the feet are fastened to the floor, the speaker as he turns to various parts of his audience, will get into twisted attitudes, which are not only awkward but give him a feeling of restraint. There is a constant need of adjustment by changing the position of the feet and shifting weight. These movements are usually very slight and are unconscious when one is poised. They are only the natural movements which belong to good bearing off the platform. Without them a speaker is likely to fall into the swing of a torsion pendulum; or if he does not turn his body at all, his head will move like an advertising automaton in a show window.

Another bad result of having one's feet metaphorically bolted to the floor is that of facing most of the time in one direction; owing to the fact that a turn without foot adjustment puts a twist in the knee joints which one unconsciously relieves by quickly turning back. And as a speaker who stands stock still usually has a favorite position for his feet, he is liable to acquire the habit of looking at one side of his audience, with mere glances at the rest.

The chest is a point of great importance to poise and free action. One should feel it as the center of energy. This gives a feeling of buoyancy and easy strength which is most helpful to the gesture impulse. One is not likely to feel like gesturing when in a sagging or awkward position.

Certain exercises will be helpful in gaining the poise, freedom and coördinated action needed. These may be,

and usually are, very silly movements in themselves; but so are the exercises that musicians or athletes go through in preparation, or the "setting-up" exercises of military drill. But anything that is needed is not silly. The exercises described below should be practised persistently; for it cannot be expected that a little practice will overcome the habits of a life-time. Practise them with the room filled with fresh air, and they will be found restful after hard study.

There should be no misunderstanding about these exercises. They are not gestures and any practice upon a "handy set" of motions as gestures would be vicious. These exercises are simply to aid in gaining ease, freedom and responsiveness to impulse, and in breaking up set habits, such as making one or two movements monotonously; and in making all natural motions seem natural. A very great variety of movement is possible, and the greatest possible variety of movement should be practised. The student can readily add to the exercises here given, after these have been mastered.[1]

Work out the exercises as you read. They will not then prove to be so complicated as they may at first appear. Go through them deliberately, with your mind on what you are doing; and repeat each exercise several times. Do the exercises twice a day for a long period.

Exercises for Poise

1. Sit in an armless chair of fair height, without touching the back, with head erect, feet resting easily but squarely on the floor, arms relaxed in the lap, and

[1] The exercises in this chapter which are "set solid." and those in the chapter on Voice Training, are by my colleague, Professor G. B. Muchmore. He wishes it stated that most of them are drawn from his work at the School of Expression, Boston; but that since he has set down but a portion of those used in that school, has added some, and has modified others as a result of his college teaching, he does not wish by this acknowledgment to make Dr. Curry responsible for this production.

the chest expanded but not strained. (Expansion should be in all directions; not merely forward with contraction at the back.) Move gently forward and back and from side to side, until the position is found in which the body seems to remain erect with the slightest effort. This may take repeated trials.

2. Keeping the feeling of poise gained in Exercise 1, stand easily erect, with the heels together, letting the toes find a comfortable position with the weight well forward on the balls of the feet. Focus the attention at the notch of the sternum and slowly rise on the toes, and at the same time lift the arms to a lateral horizontal position; sustain until there is something of the feeling of lightness one has when up to the arm pits in water; then return slowly to the former position, keeping the weight well under control. Do not push the hips forward or let the body rest back on the heels.

3. Take the position described in Exercise 2 and slowly move toward the right until the weight is wholly on one foot and the other foot rests lightly on the floor. Place the free foot as far as possible to the left without disturbing the body or stiffening the leg, then slowly move the body toward the free foot until the weight is well over it, and it has become the supporting or "strong" foot. Place the free foot forward and slowly move the weight forward over it. Place the foot now free to the side and move the weight over it; move the foot now free back, and transfer the weight. The movement can now be made in any direction.

Exercises for Relaxation

4. *Whole body.* Stand erect and let the head sink forward on the chest; then let the shoulders droop, and the arms hang limp. Now slowly fold the spine from the top downward, being sure that the head leads at all times. Do not bend the knees or strain the muscles of the legs. Unfold the body, being sure that the movement begins at the hips, that the head follows, and that the arms and shoulders come gradually into the normal position.

If these directions are followed, the head will be the last part of the body to assume an erect position. Faults to be avoided in the execution of this exercise are, in folding, a hinge movement at the hips with a straight back, and, in the unfolding movement, cramping the neck and lifting the shoulders, thereby making it necessary to let them drop at the completion of the exercise.

5. *Jaw.* Standing or sitting erect, let the head drop forward on the chest as if asleep; relax the jaw, tongue, eyelids and facial muscles. Focus the attention at the base of the neck behind, being sure that there is no unnecessary muscular exertion, and slowly lift the head to a normal position,—the mouth at this point should be open at least an inch,—then let the head back as far as possible, then bring it forward to an erect position.

6. *Neck.* From the forward position of the head described in Exercise 5, slowly roll the head around, describing as large a circle as possible. Keep the face forward; see that neck muscles not necessarily used are relaxed; and that the pivotal point is at the base of the neck. Repeat in the reverse direction.

7. *Arms. a.* Stand erect, with the weight forward, arms lifted straight to the front, palms down. Let the arms fall lifelessly to the side and swing as a result of their own momentum.

b. Place the arms parallel above the head with the palms in, and let them fall.

c. Extend the arms to a lateral horizontal position, and let them fall lifelessly.

d. Place the arms as in *c;* let the fingers relax, then the forearm, bending at the elbow, then the upper arm.

e. Reverse *d*, beginning by lifting the shoulders slightly. Energize the muscles of the upper arm, with the forearm pendent; energize the muscles of the forearm, then of the wrist, and lastly of the fingers.

8. *Wrists. a.* With the upper arms at the side, forearms lifted at right angles and palms down, shake the forearms in such a way that the hands move freely at the wrist joints.

b. Repeat with the palms up.

9. *Fingers.* Grasp the left hand with the right by placing the thumb of the right hand in the palm of the left and the fingers on the back; shake the left hand until the fingers and thumb move limply at their base. Reverse the hands and repeat.

10. *Legs. a.* Stand well poised on one foot on the edge of a platform or a step and let the other foot hang over the edge until it is felt as a dead weight; then lifting it forward let it fall and swing with its own momentum. Do not allow the body to slump on the hip of the strong side.

b. Stand on the floor with the weight on one foot and lift the free foot forward with the lower leg dangling from the knee, then let it drop; lift the leg to the side and let it drop; back, and let it drop; across the strong leg in front, and let it drop.

Exercises for Coördination

11. *a.* Standing with the weight on one foot, place the free foot at the side, and the arm of the same side across the body till the finger tips touch the opposite shoulder; then simultaneously unfold the arm to a lateral horizontal position and cross the strong foot with the free foot. Reverse and repeat.

b. To Exercise *a* add a pivotal action of the head from side to side in the direction that corresponds to the movement of the foot and in opposition to that of the arm.

12. Stand with the weight on one foot, arms lifted and the tips of the fingers touching the chest. Step firmly forward and at the same time unfold the arms to a lateral horizonal position. Carry this unfolding movement out to the very tips of the fingers and see that the body is well supported on the forward foot.

Repeat, starting with the weight on the other foot.

Repeat, unfolding the arms at an angle of about forty-five degrees from the horizontal.

13. *a.* Group the four fingers of the hand closely about the thumb and slowly unfold the fingers, initiating the

movement at the center of the palm. See that all fingers are moving in opposition to the thumb, continuously and simultaneously, and at about equal distances, until the whole hand is completely expanded. Do not lay the thumb back in a plane with the palm.

b. From this expanded condition, slowly close the hand, this time initiating the action at the tips of the fingers, until they group again about the thumb. The fingers should not be stiff or cramped at any time.

14. *a.* Stand well erect, slightly forward on the right foot, stretch the right arm forward and describe with the hand a figure eight lying on its side. Move the hand in the direction indicated by the arrows in the accom-

panying cut. Let the movement be initiated largely at the shoulder. Do not exaggerate the sway of the body too much, but let it respond easily to the movement of the arm, the extent to which the body moves depending mainly on the size of the figure described.

Repeat with the left arm; then with both arms; then with the arms moving in opposition to each other. Make the figure now large and now small.

b. Repeat the figure with the arms extended laterally, first with either arm, and then with both arms.

c. Repeat occasionally with the movement in opposition to the arrows.

15. *a.* Stand with the weight on the left foot and place the right foot slightly forward in a relaxed condition; focus the eyes on a definite point to the right, turn the head till it faces in the same direction; place the right foot slightly behind the left and transfer the weight back on it, and at the same time relax the left, which should be allowed to adjust itself. Do not lift it. The eyes, head, body and feet should now face directly toward the point first selected.

b. With the weight on the right foot back, turn the

eyes to the right to a definite point, then the head; turn the left heel out by pivoting on the ball of the foot, and immediately follow this action by transferring the weight to the left foot. Let the right foot adjust itself.

Repeat *a* and *b* alternately until a complete circle has been made; then reverse.

c. With the weight on the left foot back, turn the eyes to the right, and then the head, and step forward by replacing the right foot.

d. With the weight on the right foot forward, look to the left, turn the head, and step forward to the left. Movement may now be made from any position in any direction. These exercises should be practised until great facility in moving in any direction is attained.

Second stage of gesture training. We will now assume that the student of gesture has had his first experience and to some degree gotten over his self-consciousness, so that he can make a movement without stopping his mental processes; that he has gained some poise and responsiveness. This may take him some weeks. We may now proceed to more definite work which would not have been safe at first.

First, you may question yourself a bit: Do your gestures express something? Does your hand feel it is talking to the audience? Does it seem to say, Note this point in particular; or, This is of little account; or, This is displeasing; or, This is fundamental; This is noble, inspiring; Put this idea from you? These and many other things your action can say and you should begin to feel it is speaking.

Try now to express shades of meaning. Say with your hands: This is a fact. This is a fact, but I am indifferent to it. This is a fact; make what you can of it. This is a fact and you must accept it. Work in all sorts of moods and mental attitudes. You can easily gather a

collection of varied sentences. Or you can find them in numerous texts.

Turn to the selection, Who is to Blame (see end of Chapter XIV. I assume that the selection has been studied before this stage of gesture work is taken up). Try to express the subtle difference between taking the words "a man may vote regularly," as expressing a contempt for voting, or as asserting that even regular voting is not enough. Try to express with your hand the idea that your hearers are all familiar with the Pharisee story. At line 14 try to express the underlying, Don't you see how it works? In lines 54–60 try to *suggest*, first the indifference, then the snobbish aloofness, then the positive but secret determination; and then in the lines which follow, drive home the sweeping denunciation. These are but a few of the suggestions that might be made for this selection.

Keep on at the effort to express one idea or feeling till you conquer it. Depend upon vivid conception, rather than upon planning particular movements. Get before a big mirror and learn from "the only honest man." Do not be afraid of the sneer at the "looking-glass orator." What might be absurd in an experienced speaker is not necessarily so in a beginner. Besides, I am not asking you to practise the gestures of a speech you are to deliver. At first your problem was to do something, to throw off restraint. Now you must become acquainted with yourself and see what you are doing. Self-consciousness is bad, but it is best to settle some things once for all, rather than to carry indefinitely an uneasy consciousness of awkwardness and mannerism. All the time you should keep up practice for freedom of action. This, with a developed feeling that you are talking through your gesture and a knowledge that your

gestures are not noticeable *as* gestures, because of stiffness or weakness or superfluous movements, will soon bring you out of self-consciousness. It is usually impossible to improve in any respect without an unpleasant stage of self-consciousness.

Some rather fanciful gestures may be useful in training your muscles. Follow with eye and hand the flight of a bird which darts about in a large auditorium and at last escapes through an open window. Follow in the same way the course of a troop of cavalry which is charging over broken ground, now out of sight, now reappearing, and now dashing against the enemy. Count fifty, letting every fifth numeral stand in your mind for a distinct idea which you try to express by gesture.

Speak the whole of the first paragraph of Who is to Blame, keeping at least one hand up all the time. This is only an exercise, of course; such a direction for real speaking would be indefensible. Still you should have the paragraph thoroughly at command and speak it with as much meaning as you can.

Third stage of gesture training. When one has reached the stage where he feels that he is really expressing through action, and only then, he may venture to seek improvement by a somewhat closer examination of the mechanism of gesture. Observe, first, that the hand, when sustained in the air, need not be making motions all the time, though it should not be limp. At the side the hand should be free from all impulses; but when up it should be ready for action. After the stroke of a gesture the hand often remains at rest, holding attention to the thought presented, until at the end of the pause the next idea is taken up. This will be true generally where the thought is positive or deliberative. But where one does not wish to hold attention to the idea, as where

it is waved aside as unimportant, there is no appreciable rest. When the gesture is finished in any case, the hand should drop or pass into the preparation for a new gesture without attracting further attention. To avoid attracting attention to the way your hand comes down, let it fall before or after a pause, not in the pause.

The way to get away from a finished gesture, is to forget it; and the way to forget it is to think of the next point. It helps the beginner to turn to another part of the audience, as it is nearly always proper to do. A slight turn, after the pause and just as you begin the next phrase, will take your attention and the attention of your audience off the gesture, and your hands will come down without either stiffness or floppiness.

This suggests an answer to a question which beginners often ask: How shall I respond to the natural impulse at many points in a speech to step forward, and yet not walk off the platform? There is no real danger of stepping off; but it is not pleasant for the audience to see a speaker leaning over or pacing back and forth on the very edge. A man of good bearing can easily step back while speaking, but he rarely has to give the matter attention. Being free in his movements, his feet adjust themselves under him as he turns from side to side. These movements may carry him forward or backward. The dropping back of one foot after the other may carry him back a considerable distance in a single sentence, yet no one notices. Ordinarily these adjustments are slight, and the beginner must not suppose that he should be constantly moving about. Often the first freedom shows itself in restless movements, which make the observer want to cry out, "Stand still!"

But there are usually many places where a wide-awake speaker will have a true impulse to move forward; as

where the thought is particularly positive and direct. Such movements are themselves expressive gestures. At times the speaker steps toward the right or the left side of his audience; perhaps as he takes up a new point. Such a movement may help a speaker to get away from a completed climax, or a certain feeling or attitude, even from a high pitch of voice. The change helps in getting a new start, nearer the colloquial; and relieves both speaker and audience from the tiresome effect produced by one who stands stock-still.

Try these exercises: Stand facing left with right arm extended to the left; turn to right letting the arm turn with the body. Again, same position, swing arm alone to right. Stand facing right with right arm extended right; turn to left leaving arm unmoved. Stand facing left with both arms extended left; turn to right leaving left arm unmoved and letting right arm swing with body. Put in no strokes with hands at all, but let them freely open. Note the large sweeping character of these movements. Turn the last into a real gesture with the words: "My friends, we must all face this problem together." Be sure to let your eyes sweep over the whole of your imaginary audience.

Here are a few more questions by means of which you can criticize yourself: Do your arms swing from the shoulder? Are your elbows free from your sides? Does every joint from shoulder to finger tip have a part in your gesture? Do your finger tips describe curves, rather than make angles or thrusts? Does your body respond by moving now with, now from the hand? Do you in moving forward, backward, or sideways with a gesture, really respond from head to foot, rather than tip and twist with your feet stuck to the floor? Does your bodily response prevent straining of your arms

backward? Do your arms swing freely into all ranges high and low? Do they at times swing high in preparation? Do they start soon enough to permit a free, full motion? Do your gestures, generally, freely reveal the opened palms? (Do not try to hold the fingers in any position, and especially do not hold the thumb down.) Do your hands sometimes take a prone position? Can you straighten your arm and open your hand at the finish of a gesture without a jerk or stab? Is the stroke of your gesture finished on the accented syllable of the emphatic word? Do your gestures disappear without flourish, doubling of the fist, or any other motion which catches the eye? Do you avoid stepping one foot over the other as you move right or left, especially as you leave the platform? All these questions you should be able to answer in the affirmative.

Kinds of gesture. At the stage of work which we now assume, we shall be aided by a rough classification of gestures. It is made, however, not so much for its own value as because it furnishes a convenient way of giving certain suggestions and warnings. One should have attained a good deal of freedom in gesture before considering these; for in the early part of his work he should not trouble himself about absurdities, but rather dare to be absurd.

Locative gestures. First, we will notice gestures which indicate place, with reference either to visible objects or imagined objects. Sentences for illustration: This is the picture I refer to. "On they went, charging up that fearful path, eleven against seventy."

Suggestions: Avoid unnecessary pointing; as in saying, You and me. It is unnecessary to indicate the seat of the emotions as in either heart or stomach every time one refers to a feeling. Beware of unfortunate point-

ing; as when one indicates that the good sheep in his audience are on the right and the bad goats on the left, or whirls upon the chairman as a dastardly villain. But note that much depends upon where the speaker looks. Since the audience follows the speaker's eyes more than they do his hand, they are not likely to turn to an individual when the speaker says dramatically, "Thou art the man!" unless he both points and looks at some unfortunate. Do not look *fixedly* at any point within easy range of your hearer's eyes, unless you wish them to look there also. They will not often turn, however, to a point toward the back of the room. Do not look at a blackboard, chart or picture unless you wish your audience to look there at that moment.

Do not look at a commonplace object, such as a white wall, within easy range of their eyes, when you wish them to imagine a scene. What they actually see checks their imagination. "They bore their hero back to the little village where he first saw the light, back to the little cemetery on the hill, and they buried him there," declaimed a student; and he pointed with two hands and looked at the floor. Ever since that hero has lain buried in a hole cut through the dusty old matting in front of that platform. You will observe that looking definitely limits imagination. When one says, From north to south, meaning merely great distance, and looks at a certain point as north and another as south, one confines the distance within the room. There should be in such a case an indefinite sweep of look and action, which suggests, As far as you like. It is unnecessary in most cases, unless one is in the locality referred to, to pay strict attention to points of the compass; but having indicated the right as east, it should remain east to avoid confusing the picture, as, for example, in describing a

battle. Do not confuse the literal with the figurative. One should not intimate that "the great heart of the universe" is within his thorax.

In spite of all these "don'ts" the locative gesture may be helpful in pointing out literal objects and in tickling the imagination of the audience when one is describing scenes and actions. Many of the absurdities referred to are due to trusting to mechanical plotting rather than to a true imaginative conception. And the same remarks may be applied to absurdities touched upon below.

Illustrative, or picturing gestures. We have these in the simplest form when gestures accompany such sentences as, The cloud was this shape, He walked like this, Throw down that bauble, He stretched forth his hand. The illustrative gesture attempts to do for speech in a limited way what an illustrator does for written words. It may sometimes stimulate imagination far more, but has obvious limitations. Illustrative gesture may also do for language what the figure of speech does: it is at times metaphorical, as when one speaks of a lofty ideal, or a foundation principle.

Suggestions: Do not attempt the impossible. Sometimes dramatic gestural description is attempted that is too complex, even when truly carried out. Sometimes the fault is simply inadequacy, as when a preacher held up his own pudgy forefinger in saying, "the finger of God." Do not reduce the figurative to the literal. This point is not easy to state, and has been overstated. When it is said that we should never use "those gestures which indicate a literal carrying out of the figurative language," this might be understood as denying our most primitive use of gesture, and as forbidding one to make a wry face when one speaks of a "bitter pill," or as a criticism on the Crow Indian who told me the

sermon we had listened to was a "high-up talk," with hand held above his head. Perhaps it is sufficient to say, keep always in mind the fact that a figurative statement is figurative. Also, be careful with faded metaphors. A speaker extended his arm when he mentioned "the arm of a crane." I saw a debater, describing what he considered the repeated encroachments of England upon the Transvaal, move down the platform one step for each encroachment.

The speaker should never forget that he is not an actor. He has not even a tin sword to draw, and no scabbard to return it to; and to provide paraphernalia is rank absurdity. When the great orator Burke, wishing to defy his enemies in Parliament, drew from his bosom an actual gauntlet and hurled it upon the floor, he was laughed at as he deserved. Distinguish also the narrator from the impersonator; that is, there is a difference between telling about another's words and deeds and speaking in his person.

"A prominent reader recites . . . Whittier's 'Maud Muller.' When he comes to the lines:

> 'She stooped where the cool spring bubbled up,
> And filled for him her small tin cup,
> And blushed as she gave it, looking down
> At her feet so bare, and her tattered gown,'

on the first line he stoops down until his knuckles almost touch the floor; in the second line he dips at the water; then he stands up and tries to blush as he represents Maud Muller giving the water to the Judge on horseback; and lastly he makes a gesture and looks down directing the attention of the audience to his own feet which are not 'bare' and to the 'tattered gown' which is not there." [1]

When speaking the actual words of another, impersonation in tone and action may be carried farther; as in telling a story with a dialogue. Note also that when an audience is aroused they will accept extremes at which in the beginning they might laugh. A classmate of

[1] Fulton and Trueblood, *Practical Elocution*, p. 338.

mine "brought down the house" by accompanying the opening words of his declamation, "Roll back the curtain of history," with a magnificent, double-armed sweep. We were watching him critically as he began; but later, had he succeeded in arousing us, we might have accepted his gesture without a thought. Some go as far as to say, make no gesture in your opening words: you are too self-conscious, and your audience is not yet interested in your subject.

Suggestive gestures are frequently better for the public speaker than those more fully illustrative. If Burke had made a movement just suggesting the throwing down of a gauntlet, the imagination of his hearers might have formed a vivid image of the act, with no hint of absurdity. As an over-elaborate stage setting may check imagination, so elaborate gestures may also.

Manifestive gestures is another classification that has been made. This is hardly a necessary classification, but serves to emphasize the use of gestures to manifest our feelings toward an object or idea; as when one tosses off a proposal as of no account. These are suggestive in character, but also partake of the nature of

Emphatic gestures. These are the most serviceable gestures of all for the speaker. They are the last to be thought of by one going mechanically to work to determine his gestures, for they do not necessarily suggest any picture at all. Often a beginner, with a false idea of how to begin, says, "There are n't any gestures in that speech," which is equivalent to saying, There is no force in it. All gesture is emphatic in nature, but this term is applied to the plain gesture which simply says, What I say is true. It may move in any direction and have much variety. The principal suggestion to be made is to avoid the habit of making the same movement all the

time or gesturing too constantly; for either of these habits soon destroy all effect from gesturing. Where every idea is emphasized, nothing is emphasized. For the rest, the general training advised should suffice. Any speaker who is in earnest will make emphatic gestures.

Conclusion. It is difficult to discuss gesture on paper without making the matter seem mechanical. But if you will follow out the course of training as laid down here, persistently working at each stage without hurrying on to the next, you should become able to gesture naturally and effectively, without the necessity of giving the matter a thought, although it may always be best to occasionally observe yourself as a safeguard against bad habits. If you insist on working mechanically, you will have a much poorer chance of arriving at easy effectiveness. If you refuse to work at all, you are likely to limit much your powers of expression, or to do many awkward and absurb things which detract from the force of your speaking.

CHAPTER XVI

PLATFORM MANNERS

PLATFORM manners are to be learned chiefly by observation; but a few suggestions may relieve the embarrassment of beginners. We may say that a speaker should be a simple, unpretentious gentleman on the platform; but that hardly finishes the matter. To say that a man who "has something to say which he very much wishes to say," will conduct himself properly, is to utter a half truth. The matter is of some importance, for every move a speaker makes from the time he is first noticed by the audience, may affect the success of his speech. Perhaps people ought not to judge him by his appearance; but many will, and decide that they do or do not like him, or have confidence in him, before he speaks a word. And he may be under temptation to carry off his "nerves" with a swagger or a slouch, or to take on an apologetic excuse-me-for-presuming air. To step forward, without attracting any attention to how he does it, but with an air which impresses upon the audience, "I have business with you," is to make a good start. Nothing will help so much in this as to be conscious of having something to say worth saying, and to lose self-consciousness by thinking of the purpose of speaking. Add to this, modesty, self-respect and respect for the audience, and a speaker will probably bear himself well; *provided* he is capable of good bearing off the platform.

A few "don'ts" are in order: Don't follow a big

curve in walking forward; and don't, on the other hand, stride down the back of the platform and turn front with a military swing. "A straight line is the shortest distance between two points." If open to you, follow this line to a position well forward. If you can do so without twisting your neck, look at the audience as you come forward. The position of the chairman, and perhaps other persons on the platform, may interfere with carrying out these suggestions.

The chair is to be recognized with a "Mr. Chairman," or a bow, or both. Be deliberate over this recognition and speak in a firm tone. It helps you in maintaining self-possession, in finding your voice, and also in gaining the "sense of communication." The salutation may be given from the side of the platform, or one may walk to the front and then turn to the chairman. The audience too should be recognized. To say "Ladies and Gentlemen," is not only good form: it helps the speaker strike the conversational note, provided he makes the salutation genuine. The objection some make to the use of this salutation by a student speaker seems to me to spring from a feeling that his speaking is necessarily unreal. It is, of course, good form merely to bow. But one hesitates to use the word "bow," so suggestive is it of the profound obeisances which, however appropriate for actors and musicians, are certainly absurd for public speakers. If the young speaker will always think of his bow as a genuine salutation, such as he might give an individual for whom he has respect, he will not go far wrong. He will almost certainly go right, if he has gained good bearing.

There should be some form of leave taking, usually a bow at the end. Do not say "I thank you." I have asked many intelligent people if they considered this

expression a desirable convention, and they have invariably said, "No." Some good speakers may use it; but it is used chiefly by those who feel the need of something to relieve the awkwardness of walking away, and who object to the overdone, formal bows. Make your bow a genuine good-by, and it will feel all right. "I thank you" has already grown into a meaningless convention. If you have some special reason for thanking your audience, do so in less abrupt terms.

Some young speakers are loath to recognize the audience in any way; but they would not begin even a casual conversation with a friend on the street without some salutation, nor leave off without some form of farewell. It is certainly fitting for young speakers to show respect for their audiences; old speakers are scrupulously polite. One must, of course, adapt one's self to the occasion.

I wish to add a few more "don'ts": Do not address every imaginable division of your audience; as, "Mr. Chairman, Members of the Republican League of Jonesville, Citizens of Jonesville, Ladies and Gentlemen, and others." There may be special reason for distinguishing some group present, but ordinarily not unless it is present as a group. Do not address the "Honorable Judges" at a debate, if they are scattered among the audience. Do not take up time with repeated addresses to anybody, unless you have some purpose to serve.

Don't hang over a desk or chair, like a tired horse over a hitching post. Don't make a practice of leaning against the desk, or of keeping your hands in your pockets, or of indulging in any other "free and easy" actions. The objection is not that these are necessarily offensive, but that they are hardly becoming to young speakers, and that they are ways of yielding to nervousness. It is better that a beginner should avoid them. One who has gained poise and self-possession is not likely

to over-indulge in these forms of relief. As you turn to leave the platform, don't cross your legs by stepping right with the left foot first, or left with the right foot first. Don't forget to be, in small as well as in large ways, "a gentleman conversing."

The larger matters of courtesy to opponents and to audience have been considered in the chapters on Persuasion.

Duties of the chairman. A few words may be permitted here concerning the manners of the chairman. It is his primary duty, not to impress himself upon the meeting, but to make it a success. He should not, unless something in his relation to the situation gives him a special license, indulge in long talks himself; but should limit himself to what will expedite business and help the speakers to get into touch with the audience. He should not attempt to forecast what a speaker is about to say in a way in which will at all seem to dictate the course that should be pursued, or that will detract from the force of the speaker's remarks. The chairman does well to consult with the speaker in regard to what might be said to help.

The chairman should not feel bound to lavish extreme compliments upon the speaker. These may be very embarrassing. I recall hearing a man who had borne an honorable part as a brigadier general in the Civil War, introduced in terms which implied that he was the equal of Grant and Lee. It was difficult for the speaker to avoid seeming either to accept this fulsome praise, or to be ungracious to the presiding officer while rejecting it. On the other hand, the chairman should be careful in making facetious remarks at the expense of the speaker. While much seems to be permitted at lively banquets, and some toastmasters seem to think it their duty to

embarrass the speakers, one often feels that the limits of good taste are exceeded. At a banquet of students and professors the student toastmaster cracked aged jokes at the expense of certain dignified gentlemen in a way that made one apprehensive when he arose to introduce the last speaker; and one could feel the relief of the assemblage when he said only, "Gentlemen, the President of the University." Certainly on any but the lightest occasions, the chairman should help, not embarrass, the speakers.

CHAPTER XVII

VOICE TRAINING

THERE should be little need of emphasizing the fact that a good voice is of great value to the public speaker. We know that a good voice is of value in all our intercourse; and the work suggested below is just as good for the voice in conversation as in public speaking. But especially to the public speaker a voice that is distinct, pleasing, expressive and that will endure hard work, is a great help and a great satisfaction!

The prejudice against voice training, which one sometimes meets with, has been in part justified. The quack has been particularly active in this field, making a pretentious show of knowledge that is mostly false, and especially training to affectation. Nevertheless voices can be improved; and there are to-day men and women competent for the work, both in their scientific knowledge of the vocal organs and in their skill to teach. I have asked one of this number to prepare the exercises given below, endeavoring to make them (1) brief, (2) sufficient for ordinary needs, (3) inclusive of nothing not fully approved by science and experience, (4) safe as possible in the hands of those not highly skilled.

It is worthy of note that vocal training is beneficial to the health. I know of no one who more enthusiastically advises this training than Andrew D. White, who considers it one reason for the long life he has enjoyed, now some fifty years longer than physicians prophesied for him in his youth. On his eightieth birthday, in a message to the students of Cornell University, he wrote among "A Dozen Maxims" this:

"Practice inflating your lungs for five minutes, at least three times a day, frequently adding vocal exercises. This will be one of the best safeguards against tuberculosis, and if you have anything worth saying in public, your audience will hear you and be glad to listen. . . . A firm, strong, pleasing voice is one of the best factors of success, both in and after college. How many good thinkers I have seen fail in securing attention because they were not heard!"

Qualities desired. First must stand *distinctness.* If we are not heard we had better not speak. If we are not heard with ease we waste the attention of our hearers. Nothing is more likely to make an audience tired and peevish than difficulty in hearing. "All I could hear was 'I,' 'I,' 'I,' " growled a man as we came out from a lecture. The speaker, who had given an interesting lecture on a work for which he is famous, had not used unduly his I's; but his weak voice and quick, nervous utterance were inadequate in the great hall, and the grumbler had been annoyed. To distinctness should be added *strength* of voice; but it is a mistake to suppose mere loudness will give a voice carrying power. Many speakers and many teachers exhaust themselves, ruin their voices and annoy their hearers by shouting to be heard; and yet their shouts fail where a quiet tone penetrates. There should be more reliance upon deliberation and clear-cut utterance, with full vowels and well formed consonants. And without a good tone to work with all else is difficult. A teacher in whose judgment of this subject I have great confidence, lays down these as essentials of the carrying power of the voice: the right amount of breath, purity of tone, free change of pitch between words, distinct articulation, vocal quantity, vocal quality and loudness. We see that the matter is not at all simple; but we are relieved by learning that, to a great extent, we may rely for all these elements upon the general training of such exercises as those below. These will tend to bring our speech organs into a normal condition, give them greater strength and freedom of action, and will also increase control of the mechanism.

Do not, in seeking distinctness, practise strange motions of lips and tongue, for these will (unless undertaken under the direction of a skilled teacher), only in-

crease the rigidity of those organs. Rather seek for ease and freedom by the general exercises. And do not practise abnormally hard combinations of sounds; certainly not until you have gained a good deal of flexibility.

For *endurance* rely entirely upon the general training of such exercises as those below, which will give free normal action, and upon practice in speaking. The more the voice is used, if well used, the stronger and more enduring it should become. *Responsiveness* of voice should also come from the training prescribed below. Nothing is more trying to a speaker than to have his voice fail to express what is in his mind and heart; and few sensations are more delightful than to feel and hear one's voice responding fully and freely. To be responsive a voice must be flexible and free in inflection and range; and, further, it should have quality and rich and varied tone colors, that it may express all of one's varied thoughts and emotions. A voice may be too tight, too limited, too hard and colorless to express more than cold fact.

One warning is in order: If you admire the rich baritone speaking voice and have but a light tenor, do not try to change your voice to a baritone by talking in a forced tone. You will only get a throaty, unmusical voice, with permanent throat trouble as a probable addition. You must accept the voice nature gave you and improve it. And you can improve your light voice by increasing its quality, until it is as serviceable as a baritone. A high voice with much color and flexibility will seem, to any but the keenest ears, much lower than it actually is. After all, Webster's voice is described as a tenor, and Lincoln's was even shrill at the beginning of a speech, though more musical as he warmed to his work.

The teacher has far less trouble with those whose voices are naturally high, than with the many who pitch their voices too high for their natural range. Each person may be said to have a normal keynote, the note which is easiest for him. From this his voice ranges up and down, usually through several notes, and in animated discourse through more than an octave. And this free movement of the voice contributes much to its pleasantness and its expressiveness. Now, it is a common fault to establish an abnormally high keynote, from which the voice rises but below which it rarely falls. Instead of running high and low, it runs high and higher; thereby greatly decreasing its power of expression. This fault, which often becomes a habit, seems to be due primarily to speaking in a strained nervous state, in which there is failure to discriminate values and to come into touch with one's audience. When one finds himself speaking in this way, he should stop deliberately and seek to get into the conversational frame of mind. The teacher can often break up this strained manner of speaking, by asking a question about subject-matter, and then calling the student's attention to the difference beween his manner of answering and the manner in which he has been speaking. The teachings of Chapter II and XIII are in point; and practice on exercises 13 and 14, below, will prove beneficial.

Special defects, such as stammering, lisping and inability to produce certain sounds, may be helped and even cured by the general training here outlined; but usually the services of a skilled teacher are required. In many cases stammering can be cured,—really cured, not changed into a singsong; and in most cases relief is possible.

The preceding should not be taken to imply that the skilled teacher is not needed in every phase of voice training. In every department of our work he is needed, but in no other department is it so important that teacher and pupil come face to face as in voice training. The best of exercises are easily perverted, and much depends upon the trained ear. It is because of this fact and because some successful teachers have failed to make themselves clear when devoting a whole book to the subject, that no attempt is made here at a brief systematic treatment. Nevertheless the matter is too important to pass over altogether; and users of this text will find it convenient to have some exercises, at once standard and as safe as possible, laid out.

For more detailed treatment of these topics, I refer especially to *Mind and Voice*, by S. S. Curry, Ph.D., a very successful teacher of voice, *The Voice and Practical Phonology*, by W. A. Aiken, M.D., and *Voice Production*, by Wesley Mills, M.D. For the very complex problems of enunciation and articulation we have the work done on "Visible Speech" by Alex. Melville Bell, and set forth in *Sounds and their Relations*. But as this book is very difficult, it is better for most to turn to the popularization of his work in the chapter on Molding Tone into Words, in Curry's *Mind and Voice*. Sweet's *Handbook of Phonetics* is another difficult but valuable work.

Expression is voice training. We should observe that in a sense all vocal expression is voice training. Persistent practice in attempting to give full and adequate vocal interpretation to good literature, using selections of a wide range of feeling, will enrich the voice and is one of the best and safest forms of vocal culture; and, it may be added, of mental culture.

Practice must be persistent. All voice training is but folly without regular, persistent, intelligent practice, and the older one is the more practice he must have. If you wish to improve your voice, make up your mind to practise fifteen minutes twice a day, as a minimum. You will not miss the time, for you will find the exercises a restful change. Do not practise, however, when you are tired out; and never practise when your mind is not

alert. If possible, practise where you will not fear being overheard; for to practise vocal exercises with an effort to keep them subdued may injure your voice. Freedom is essential.

The exercises given in the chapter on Gesture are an excellent preparation for voice training, and should be used along with those that follow.

Exercises for Breathing [1]

1. Lie on your back flat on the floor. Place one hand well up on the chest and the other across the body just below the breast bone. Without interfering with your breathing, study its nature. What parts of the torso move? Is the greater movement under the upper or the lower hand? Is your breathing regular or irregular; fast or slow; deep or shallow? Repeat your study of breathing while standing erect.

2. Lying in the position given in Exercise 1, take a slow deep breath and retain by maintaining a feeling of expansion or slight resistance under the lower hand, while the chest remains firm. Relax all the neck muscles, and do not attempt to control the breath by closing the throat. During the inhalation do not "push" with the diaphragm, and do not let the central part of the torso collapse during exhalation; but rather let the muscles gradually relax.

Increase from day to day the depth of breathing. To facilitate this, count mentally. For example, inhale during five counts, hold the breath for three counts, and release the breath during five counts. Do not lengthen the "hold" to the point of discomfort. After you are accustomed to this exercise, take it while standing, and while walking about the street.

3. *a.* While lying on the floor with the arms free at the sides, take a full easy breath at the center of the body and slowly exhale by making a slight noise between the

[1] The exercises in this chapter have been arranged by G. B. Muchmore. See footnote to p. 476.

tongue and the upper teeth,—more like a whistle than a hiss. Make as little noise and use as little breath as is possible, but above all keep the escape of breath regular.

b. Repeat the exercise, using the vowel *ah* instead of the whistle.

4. Repeat the exercises given under 2, 3*a* and 3*b* while standing on the toes, with the arms extending slightly back of a lateral horizontal position. Keep the chest well expanded.

Expansion of the Torso with Free Breathing

5. *a*. Lie flat on the floor; place one hand well up on the chest and the other under the body at the small of the back. Separate the hands by muscular expansion of the torso, but without interfering with the rhythm of the breathing. Do not hold the breath during the act of expanding.

b. With the torso thus expanded, repeat exercises 2, 3*a* and 3*b*.

6. Stand with the weight well forward on one foot, with the other resting on the floor behind and slightly supporting the body; and repeat exercises 5*a* and 5*b*.

Initiation of Tone

Use here 5 and 6 of the gesture exercises.

7. Stand erect with the weight well forward on one foot, chest expanded; take an easy full breath and at the same time allow the jaw to drop and the throat muscles to relax. Then speak immediately and quickly, but not loudly, the vowel *ah* without inflection.

Repeat several times, taking a new breath for each tone, and being sure to release the surplus breath after each tone.

Make several tones on one pitch in quick succession; thus, *ah-ah*, *ah-ah-ah*, etc. These should be repeated on various pitches within easy range and with gradually increased range and volume.

Support of Tone

8. Observing conditions described in exercise 7, sustain with animation the vowel *ah*, stopping the tone the instant breath control is lost and tone quality deteriorates.

Repeat on various pitches within easy range, gradually increasing the range, intensity and duration of the tones.

9. With good body and breathing conditions, count on a sustained pitch and with a single breath for each group, as follows: one; one-two; one-two-three; one-two-three-four, etc.

Be sure that there is a definite relaxation of the diaphragm and the associated breathing muscles, after each group, and a definite but not strained, preparation for the next group.

Repeat on various pitches and gradually increase the number of counts in a single breath.

10. Observing good conditions, chant some rhythmical poem, such as The Brook, or The Bells of Shandon. (See selections 26 and 27 below.) Begin the first line of each stanza on an easy pitch, and begin each successive line one interval higher. Accentuate the correct phrasing and give a definite touch to each word, in order that the thought may be brought out, and thus keep the chant from drifting into a monotonous sing-song.

Vowels [1]

11. Repeat exercises 7 and 8, using all the vowel sounds in the language.

Consonants [1]

12. Use various combinations of all the vowel and consonant sounds in the language, thus: ah-la, ah-ta, ah-ka, etc.; la-la, pa-pa, na-na, etc.; then rhythmically thus, lá, la-la-lá, la-la-lá, lá, lá; ká, ka-ka-ká, ka-ka-ká, ká, ká, etc.

[1] See Curry's *Mind and Voice*, Chapter VIII.

Use various pitches with frequent change of tempo and volume. Precise and accurate movements of the speech organs are necessary, so that the sounds may be clear-cut and distinct.

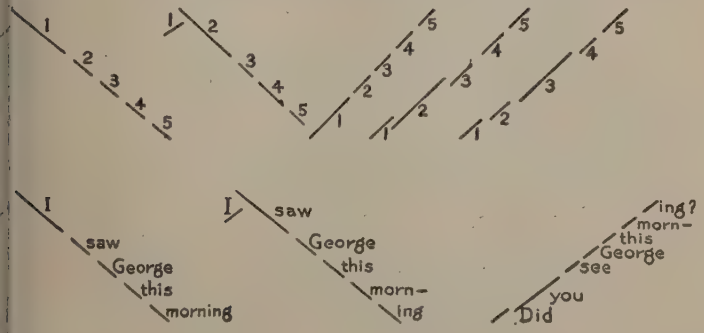
Range and Flexibility of Tone

13. Sing the various vowels up and down the scale; then skip about freely from pitch to pitch.

14. *a.* Count on a sustained pitch from one to ten, being sure to release the surplus breath after each count and to take a new breath for the next. Repeat with rising inflections on each count; with falling inflections; with alternate rising and falling inflections.

b. Count in groups of five with a long falling inflection on one and the other four with shorter but definite inflections, successively falling; with a short rising inflection on one, long falling inflection on two, and the others as before, etc. Count in groups of five with a long rising inflection on one and with successive rising inflections on the others; with a short rising inflection on one, long rising inflection on two, and the others as before, etc.

c. Use some such simple sentence as the following (as an exercise in voice training, not in reading): "I saw George this morning." "Did you see George this morning?" Use as much range and flexibility of voice as you



have under your control, and change the focus of attention in successive repetitions to each word of the sentences. Put meaning into your speaking.

On the preceding page is a diagram of exercises 14*a*, 14*b* and 14*c*.

Application of Exercises to Speech

The reading and speaking of selections, such as are here given, should go hand in hand with all voice exercises. The selections should be practised, not carelessly but with due consideration of the principles laid down in preceding chapters on attention, imagination and emotion.

1. What ho, my jovial mates! come on! we 'll frolic it
   Like fairies frisking in the merry moonshine!
   —*Scott.*

2. A song, oh a song for the merry May!
   The cows in the meadow, the lambs at play,
   A chorus of birds in the maple tree
   And a world in blossom for you and me.

3. O for a soft and gentle wind!
   I heard a fair one cry;
   But give to me the snoring breeze
   And white waves heaving high;
   And white waves heaving high, my lads,
   The good ship tight and free;
   The world of waters is our home,
   And merry men are we. —*Cunningham.*

4. Who knows himself before he has been thrilled with indignation at an outrage, or has heard an eloquent tongue, or has shared the throb of thousands in a national exultation or alarm?—*Emerson.*

5. Hurrah! hurrah! the west wind comes freshening down the bay
   The rising sails are filling, give way, my lads, give way.
   —*Whittier.*

6. Roll on, thou deep and dark blue Ocean—roll!
   Ten thousand fleets sweep over thee in vain.
   —*Byron.*

7. It was a lover and his lass,
With a hey and a ho, and a hey-nonino!
That o'er the green cornfield did pass
In the spring-time, the only pretty ring time
When birds do sing hey-ding-a-ding;
Sweet lovers love the spring. —*Shakespeare.*

8. Charge! Chester, charge! On! Stanley, on!
Were the last words of Marmion. —*Scott.*

9. W'en you see a man in woe,
Walk right up and say "hullo!"
Say "hullo" and "how d' ye do?"
"How 's the world a-usin' you?"
Slap the fellow on his back,
Bring yer han' down with a whack;
Waltz right up, an' don't go slow,
Grin an' shake an' say "hullo!"
—*S. W. Foss.*

10. Our hearts, our hopes, are all with thee: 2¼
Our hearts, our hopes, our prayers, our tears,
Our faith, triumphant o'er our fears,
Are all with Thee—are all with Thee! —*Longfellow.*

11. Come fill up my cup, come fill up my can;
Come saddle your horses, and call up your men;
Come open the Westport, and let us gang free,
And it 's room for the bonnets of bonnie Dundee!—*Scott.*

12. One of the illusions is, that the present hour is not the critical decisive hour. Write it on your heart that every day is the best day in the year. No man has learned anything rightly, until he knows that every day is Doomsday.—*Emerson.*

13. No man can accomplish that which benefits the ages and not suffer. Discoverers do not reap the fruit of what they discover. Reformers are pelted and beaten. Men who think in advance of their time are persecuted. They who lead the flock must fight the wolf.—*Beecher.*

14. I go to prove my soul!
I see my way as birds their trackless way.
I shall arrive! What time, what circuit first,
I ask not; but unless God send His hail

Or blinding fireballs, sleet or stifling snow,
In some time, His good time, I shall arrive;
He guides me and the bird. In His good time!—*Browning.*

15. Come, all ye jolly shepherds, that whistle down the glen!
I 'll tell ye of a secret that courtiers dinna ken:
What is the greatest bliss that the tongue o' man can name?
'T is to woo a bonnie lassie when the kye come hame.—*Hogg.*

16. Words are instruments of music; an ignorant man uses them for jargon; but when a master touches them they have unexpected life and soul. Some words sound out like drums; some breathe memories sweet as flutes; some call like a clarionet; some shout a charge like trumpets; some are sweet as children's talk; others rich as a mother's answering back.

17. When a man lives with God, his voice shall be as sweet as the murmur of the brook and the rustle of the corn.—*Emerson.*

18. Over our manhood bend the skies;
Against our fallen and traitor lives
The great winds utter prophecies;
With our faint hearts the mountain strives,
Its arms outstretched, the druid wood
Waits with its benedicite,
And to our age's drowsy blood
Still shouts the inspiring sea. —*Lowell.*

19. Ye living flowers that skirt th' eternal frost!
Ye wild goats, sporting 'round the eagle's nest!
Ye eagles, playmates of the mountain storm!
Ye lightnings, the dread arrows of the clouds!
Ye signs and wonders of the elements!
Utter forth "God!" and fill the hills with praise!
—*Coleridge.*

20. There is a tide in the affairs of men,
Which, taken at its flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows, and in miseries;
And we must take the current when it serves,
Or lose our ventures.
—*Shakespeare.*

21. Out of the night that covers me,
Black as the pit from pole to pole.
I thank whatever Gods may be
For my unconquerable soul.

. . . . . .

It matters not how straight the gate,
How charged with punishment the scroll,
I am the master of my fate;
I am the captain of my soul.

Invictus —*William Ernest Henley.*

22. Fear Death?—to feel the fog in my throat,
The mist in my face,
When the snows begin, and the blasts denote
I am nearing the place,
The power of the night, the press of the storm,
The post of the foe;
Where he stands, the Arch Fear in a visible form,
Yet the strong man must go:
For the journey is done and the summit attained,
And the barriers fall,
Tho' a battle 's to fight ere the guerdon be gained,
The reward of it all.
I was ever a fighter, so—one fight more,
The best and the last!
I would hate that death bandaged my eyes, and forebore,
And bade me creep past.
No! let me taste the whole of it, fare like my peers
The heroes of old,
Bear the brunt, in a minute pay glad life's arrears
Of pain, darkness and cold.
For sudden the worst turns the best to the brave,
The black minute 's at end,
And the elements' rage, the fiend-voices that rave,
Shall dwindle, shall blend,
Shall change, shall become first a peace out of pain,
Then a light, then thy breast,
O thou soul of my soul! I shall clasp thee again,
And with God be the rest!

Prospice —*Robert Browning.*

23. There lies the port: the vessel puffs her sails:
There gloom the dark broad seas. My mariners,
Souls that have toiled, and wrought, and thought with me,—
That ever with a frolic welcome took

The thunder and the sunshine, and opposed
Free hearts, free foreheads,—you and I are old;
Old age has yet his honor and his toil;
Death closes all: but something ere the end,
Some work of noble note, may yet be done,
Not unbecoming men that strove with Gods.
The lights begin to twinkle from the rocks;
The long day wanes; the slow moon climbs; the deep
Moans round with many voices. Come my friends,
'T is not too late to seek a newer world.
Push off, and sitting well in order smite
The sounding furrows; for my purpose holds
To sail beyond the sunset and the baths
Of all the western stars, until I die.
It may be that the gulfs will wash us down;
It may be we shall touch the Happy Isles,
And see the great Achilles whom we knew.
Tho' much is taken, much abides; and though
We are not now that strength which in old days
Moved earth and heaven; that which we are, we are;
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield.

Ulysses. —*Tennyson.*

24. The suns of summer seared his skin,
The cold his blood congealed;
The forest giants blocked his way;
The stubborn acres' yield
He wrenched from them by dint of arm,
And grim old Solitude
Broke bread with him and shared his cot
Within the cabin rude.
The gray rocks gnarled his massive hands;
The north wind shook his frame;
The wolf of hunger bit him oft;
The world forgot his name;
But 'mid the lurch and crash of trees,
Within the clearing's span
Where now the bursting wheatheads dip,
The Fates turned out—a man!

The Frontiersman. —*Richard Wightman.*

25. The splendor falls on castle walls
And snowy summits old in story;

The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying;
Blow, bugle; answer, echoes, dying, dying, dying.

O hark, O hear! how thin and clear,
And thinner, clearer, further going;
O sweet and far, from cliff and scar,
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying;
Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river;
Our echoes roll from soul to soul,
And grow forever and forever.
Blow, bugle, blow, set the wild echoes flying;
And answer, echoes, answer, dying, dying, dying.

Bugle Song. —*Tennyson.*

26. I come from haunts of coot and hern,
I make a sudden sally,
And sparkle out among the fern,
To bicker down a valley.

By thirty hills I hurry down,
Or slip between the ridges;
By twenty thorps, a little town,
And half a hundred bridges.

Till last by Philip's farm I flow
To join the brimming river;
For men may come and men may go,
But I go on forever.

The Brook. —*Tennyson.*

27. With deep affection and recollection,
I often think of those Shandon bells,
Whose sound so wild would, in the days of childhood,
Fling round my cradle their magic spells.

On this I ponder where'er I wander,
And thus grow fonder, sweet Cork, of thee,
With thy bells of Shandon, that sound so grand, on
The pleasant waters of the river Lee.

I 've heard bells chiming full many a clime in,
Tolling sublime in cathedral shrine;
While at a glib rate, brass tongues would vibrate;
But all their music spoke naught like thine.

For memory dwelling, on each proud swelling
Of thy belfry, knelling its bold notes free,
Made the bells of Shandon sound far more grand, on
The pleasant waters of the river Lee.

The Bells of Shandon. —*Mahony*

28 and 29. The long period sentences quoted at p. 438.

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